

SCHOOL ARTS

Frank Lloyd Wright's Last Interview, page 27

CHILD ART IN ALASKA, PASADENA, AND PARIS / JUNE 1959 / SEVENTY CENTS

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Cover painting by Lawrence Carson, student of the Ketchikan High School, Alaska. From the article, Child Art in Alaska, page five.

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SCHOOL ARTS

the art education magazine

Art in School and Out of School

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*Frank Lloyd Wright's final interview was for School Arts

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using this issue

Frank Lloyd Wright gave his last interview to art teacher Louise Rago, the evening before his fatal illness. This article, a part of the new series of interviews with artists, appears on page 27. Read this warm account of a visit with one of the really great artists of our time. You will be interested in his views on children and art education. We welcome our new state with an article on Child Art in Alaska, page 5, and include an account of the full art education program in Pasadena, California, on page 9. The famous and sometimes controversial "collective painting" is explained by those who have led this approach in Paris. See page 15.

Art Education in Out of School Activities is brought out in several articles. Enamelist Ed Winter writes on texture in enameling, page 31. Mayo Bryce gives us a report on the art activities in the U.S. Office of Education, page 41. This new column on "Organization News" will be shared in alternate issues by the National Art Education Association, the National Committee on Art Education, and the United States Office of Education. Well, there just isn't space to say all the nice things we would like to say this month.

NEWS DIGEST

Will Direct American Art Week Programs Congratulations to Ora Gatti, director of art in the Worcester, Massachusetts schools, recently named national director of American Art Week for 1959. Miss Gatti will be in charge of the program, which will be observed November 1-7, 1959. American Art Week was established in 1931 by the American Artists'

Professional League, and has been observed annually since. This is a fine tribute to a very busy art educator, and we trust it will bring observance of this week closer to the schools. Let's all support her in this year's efforts!

More Dates for Your Convention Calendar The New Jersey Art Education Association meetings and workshops will be held in Atlantic City, November 12-14, reports Helene Condon, president. Helen Rose, vice-president of the Southeastern Arts Association, says that this association will meet in Charlotte, North Carolina, April 24-28, 1960. Organizations are requested to send us their convention dates as soon as determined, and be sure to inform Ralph Beelke in the office of the National Art Education Association. In this way we can hope to eliminate duplications of dates. Those who like to attend more than one meeting welcome this effort.

Waldorf Education Summer Workshops Summer Workshops for those interested in Waldorf education, based on the teachings of pioneer educator Rudolf Steiner, will be held as follows: Millersville, Pennsylvania, State Teachers College, June 15-20; Sacramento, California, June 20-24; North Hollywood, California, June 26-July 5. Maulsby Kimball, who is assisting with the art program at all of them, will be able to give you further information. His address is 25 Pershing Road, Englewood 26-A, New Jersey. An earlier program was held in Chicago on May 1-6. All are invited.

Connecticut's Summer Crafts Workshop For fourteen years, the state of Connecticut has sponsored a two-week arts and crafts workshop at the State Teachers College, Willimantic. Staff members and students come from all parts of the United States and Canada. About two hundred craftsmen and teachers live and work together. The food is excellent, and rates are reasonable. If interested, send for your brochure to Kenneth Lundy, director, P.O. Box 2219, State Office Building, Hartford, Connecticut. College credits are available. This year's workshop is from June 22 to July 3. Courses include design, ceramics, jewelry, metalsmithing, weaving, painting, enameling, and color photography.

Year Abroad Offered in R.I.T. Program The Arts Division of Rochester Institute of Technology is instituting an optional program whereby students in fine arts may spend their junior year in Denmark, returning to complete the fourth year for the bachelors degree in Rochester, New York.

Special Summer Art Program Announced Carnegie continues a program for high school students June 22 to August 1, as inaugurated last year. College level classes also meet.

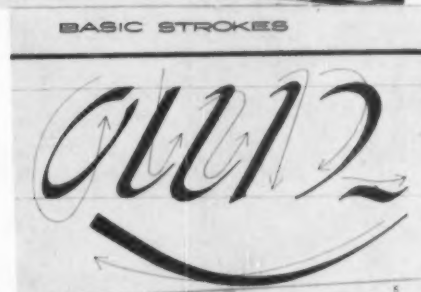
Left, this campus residence hall, now nearing completion at the California College of Arts and Crafts, Oakland, is the first dormitory built at a private art college in the west.



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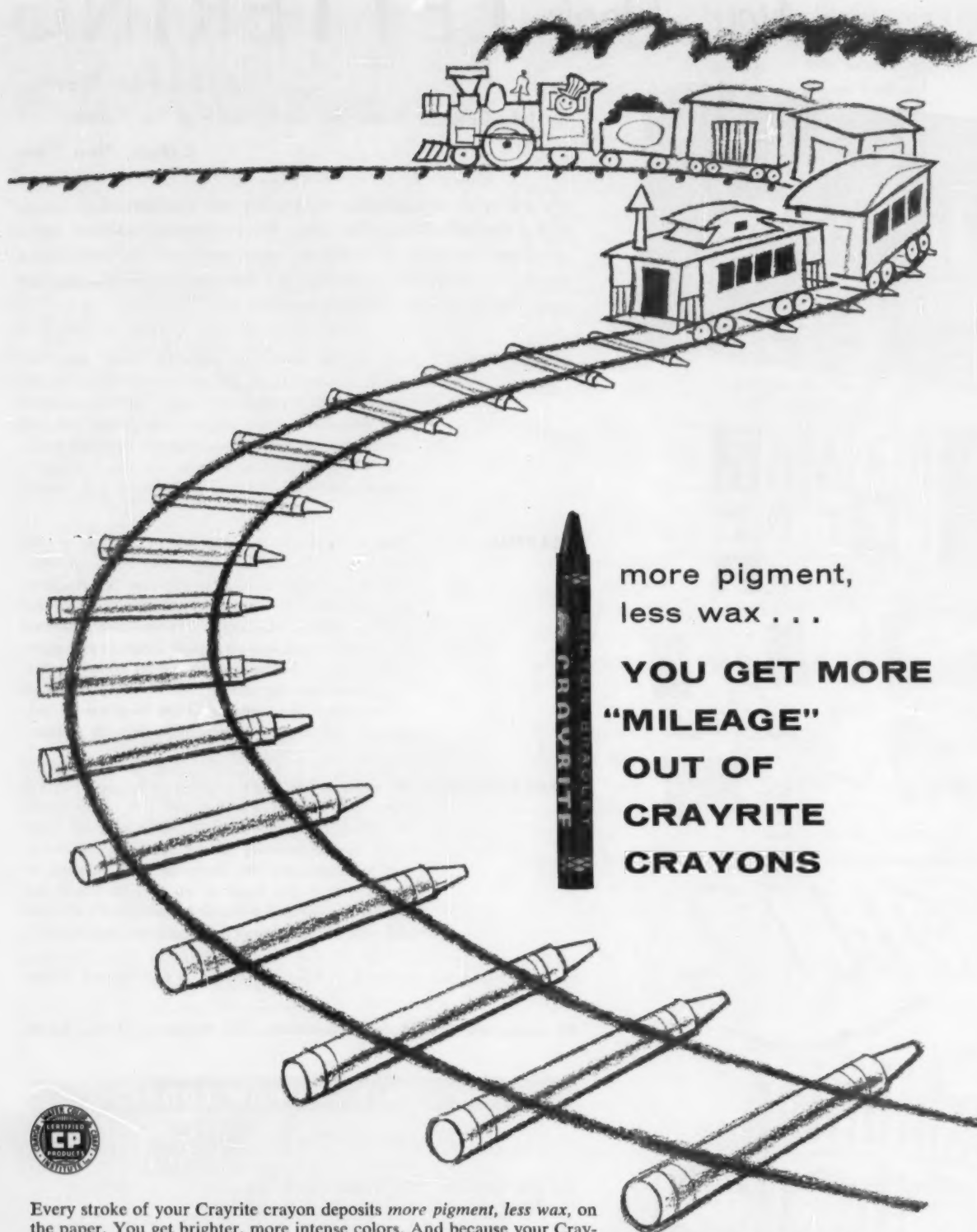
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Our newest state has new schools, new children, and both new and old materials for art. The Anchorage, Alaska art consultant tells us what they are doing to promote an interest in art in our frontier state.

Alex Duff Combs, Jr.

CHILD ART IN ALASKA

People outside are constantly being told of the vastness of Alaska but they are never told about the closeness of the people of Alaska. Although the state is the largest in the Union, people move around it constantly by airplane. It is not remarkable for someone in Southeastern Juneau to stop in Anchorage and pick up messages or packages for some-



PHOTOGRAPH BY GLENN

A visitor views ceramic sculpture and finger paintings by children of Grace Alexanders, the Denali School, Anchorage.

one in far Nome, which is beyond the Arctic Circle. This closeness carries over into all phases of civic life. The people in Alaska are very active in a school system that is very young and constantly growing. Our thought in presenting the children's art exhibition and in inviting the entire state to participate, is a recognition of its neighborliness, a

Children from the Denali School, Anchorage, Alaska, working on snow sculpture for the art show. Note the use of paint.

ANCHORAGE TIMES PHOTO





PHOTO BY HEBEL HANSEN

Papier-mâché giraffe by North Star first grade, Anchorage.

Left, dog and paintings from Lake Otis School, Anchorage.

report to an interested public and a thank-you for its support and cooperation in making our program possible.

Many people will be surprised to hear that there are over two hundred schools in the new state. They range in size from a large independent school district of 10,000 students in Anchorage, to a small village school such as Ekuk with a full enrollment of 12 students. Some of the schools which have participated so far are, Pedro Bay, Kenai, Tunaka, Kwethluk, Kwillingok, Manly Hot Springs, Sheldon Jackson, Alitak, Russian Mission School, Pauloff Harbor, Chignik, Seward, Sand Point, Kokhanok, Baranoff School of Sitka, the on-base Schools of Elmendorf Air Force Base and Fort Richardson Army Base and the Anchorage Schools, consisting of fourteen elementary schools, one high school, two junior highs, the Alaska Native Service Hospital (shut-ins) and the ACCA (Alaska Crippled Children's Association).

We present the All State Children's Art show every year, in conjunction with the Annual Anchorage Fur Rendezvous, which attracts thousands of people from all over Alaska and also many people from the States. The Children's show is one of the bright spots of the week-long festival, competing with

A strong painting by student of the Anchorage High School.



An Anchorage High School student made the painting below.

BOTH PHOTOS BY EARL SIMONDS



ANCHORAGE TIMES PHOTO

such events as the dog races, the Eskimo dances, the blanket toss and five adult art shows.

The physical setup of such a large exhibition requires the cooperation of many people: the shop people from our buildings and ground crew, who built and set up the forms on which the work is displayed; the teachers who devoted many extra hours in preparing and putting up the exhibit; the PTA organizations who provided the help in supervising the show during the hours it was open to the public; and the whole-hearted support of the administration and principals in backing our project. The exhibition is set up in the gymnasium of the Central School in downtown Anchorage. The walls are used for large murals and the mobiles are hung from the high ceilings. Sheets of four by eight plywood are set on wooden horses to provide uprights and table areas for displays of paintings and three-dimensional work.

Our first show in 1957 was hung by grade school level—first through high school—but since we have extended our invitation to include the whole state, we now show the work by schools to facilitate handling. There are no prizes or awards given and no sales are permitted. The variety of materials ranges from delicate enamel jewelry to large snow sculpture. The subject matter was as widely diversified as the materials used. While there was a predominance of art



Real caribou horns were used on this papier-mâché caribou made by children of the Woodland Park School, Anchorage.

A seascape with a fishing boat, by a student of the Sheldon Jackson School, Sitka, Alaska; seen in the annual exhibition.





Left, visitors view the work of the Anchorage High School.

media relating to the Alaskan scene, many of the projects were the direct results of the correlation of art with subject matter taught in the classroom. In paintings and drawings sent in from the native villages, the Eskimo and Indian children showed an unusual ability to interpret their natural surroundings. It would seem to be an outgrowth of their closeness to nature and a very early introduction to tools requiring skill in manipulation.

The Children's Art Exhibit has many gratifying results. The gaiety, charm and creativity prove a great source of enjoyment and reassurance to the parent. Seeing their work on display in a community project provides a sense of pride and belonging to the children. For the teachers, this exhibition is a meeting ground for the exchange of new ideas and techniques.

Alex Duff Combs, Jr. is art consultant for the Anchorage, Alaska public schools. He holds a bachelors degree from Temple University and a master of fine arts degree from the Tyler School of Fine Arts, a school of Temple University.

PHOTO BY AUTHOR

Students of the Denali School, Anchorage, carved this walrus from snow. They painted it with tempera colors for realism.



ANCHORAGE DAILY NEWS PHOTO



Susan Foster, a second grader from the Webster School, shows "Larry, our guide, meeting us to take us through the bakery."

Ann Piccolino

Pasadena, California has an art program that runs from kindergarten through college, available for the very young and the very old. One of the city's art supervisors discusses some of the special features.

Pasadena's plan for art education

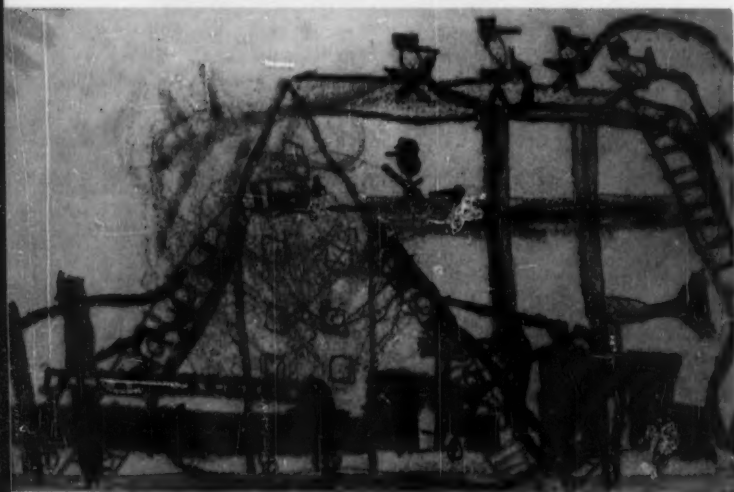
In these times of great intellectual probing and groping, venturing and seeking for new and endless frontiers in the whole of our physical world with "Sputniks," "Explorers," and the "Nautilus," there is too, a new and creative interchange of ideas, of artistic ideals, and educational philosophies. Yet, these are times of great dissatisfaction with our schools. Education in America is on the threshold of a Renaissance. Soviet technical achievement has stirred enough discontent so that interest and concern for education

are at an all-time high. Individual groups and governmental agencies in their re-appraisal of our educational system are ever searching for ways and means of improving our schools. It is essential for educational leaders in all fields to cooperate for the purpose of building upon the strengths of the past and of keeping pace with the needs of the future. While striving to increase skill and scholarship in the academic fields, consideration must be given to maintaining a balanced program in which students may develop their creative



First grader Karen Hemingway of the Lincoln School did this.

Bruce Spencer, second grade at Edison School, shows a fire.



Below, a fine painting by Michael Anderson, a third grader.



abilities. By so sharpening the senses they can acquire a set of values to help them discharge their citizenship responsibilities.

The Art Department in Pasadena takes pride in a school program in which sound education is defined in terms of rich and varied experiences; so organized that the art program can contribute much to the total life of the individual in his home, his school, and his community. Such experiences include opportunities to work with a variety of tools, materials, and processes. At each level the general goals are directed towards the interests and needs of all students.

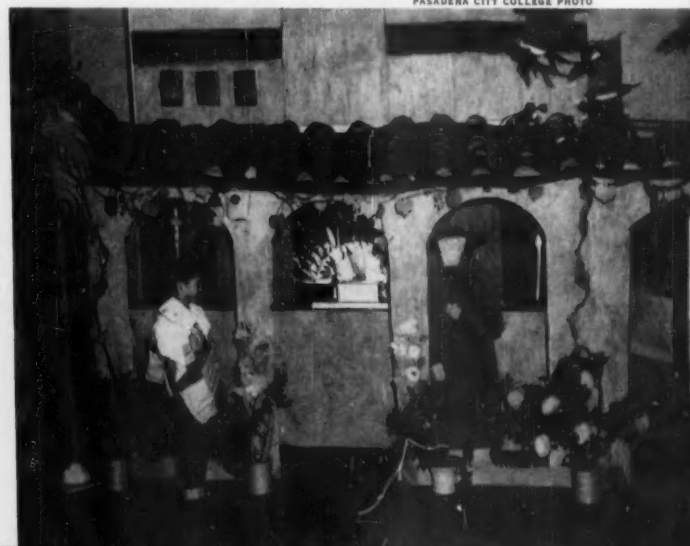
Art in the Elementary Schools The art program at the elementary level is an integral part of the curriculum. With the principal's cooperation, the art supervisors endeavor to carry out a program which encourages creativity, experimentation, and discovery. In our department, we feel the responsibility to organize art experiences suitable to children's physical maturity to ensure emotional, mental, physical, and spiritual growth of each child.

In primary grades, art, like all other learnings, follows a normal sequence of growth. All children begin by exploring different media to become aware of their nature and possibilities. By the middle grades, the child's muscular coordinations are much improved and his manipulative skill is ever increasing. At this level our program provides a wider range of activities and the pupil can benefit by more teacher guidance and direction in art skills and techniques. In the upper grades, children are interested in a more realistic approach to representation and are more receptive to instructions in drawing and painting. Their longer attention span allows for planning larger projects, working in group activities, and approaching higher levels of accomplishment through standards set up by themselves and their teachers.

In Pasadena we do not have special art teachers. The regular classroom teachers conduct their own lessons and depend upon the art supervisors for guidance. We consult regularly with school principals to make many resources

A large construction by third-fourth grade, McKinley School.

PASADENA CITY COLLEGE PHOTO



available to teachers for the improvement of classroom instruction. Art supervision in Pasadena is chiefly concerned with in-service education. This means planning various types of workshops to study specific problems affecting individual schools. These workshops are held at the local level. City-wide workshops involving general problems concerning all teachers are scheduled in our art conference room at the Education Center.

When we work with teachers in the classroom, the most important aspect of our service is demonstration teaching. This vital part of the in-service program provides supervisors with an opportunity to have direct contact with the teachers' problems. Through such personal relations we can provide help by teaching techniques for different art media, by introducing new materials, by showing methods of organization and planning with children, and by relating the importance of long range planning to the general curriculum. The art program must be broad in scope to allow occasion for children to work with a variety of media such as easel painting, finger painting, water color painting, dry and wet chalk, crayons, claywork, puppet work, paper sculpture and other crafts. At this level the art program also includes industrial art activities. Here emphasis is placed upon giving children some understanding of the world about them through firsthand experiences in learning to use tools, materials, and different processes. Industrial art activities also provide a number of experiences which enrich the social studies program by helping students to increase their knowledge and appreciation for the culture that is being studied.

Art in the Junior High Schools The junior high school art program is designed to give students an opportunity for exploring many media and expansion of previously learned techniques. Art experiences at this level include all of those listed for the elementary school, plus the following: ceramics, leather work, jewelry, plastics, loom weaving, perspective drawing, figure drawing, illustration, still-life,

A student throws a pot on the wheel at Pasadena High School.

PASADENA CITY COLLEGE PHOTO

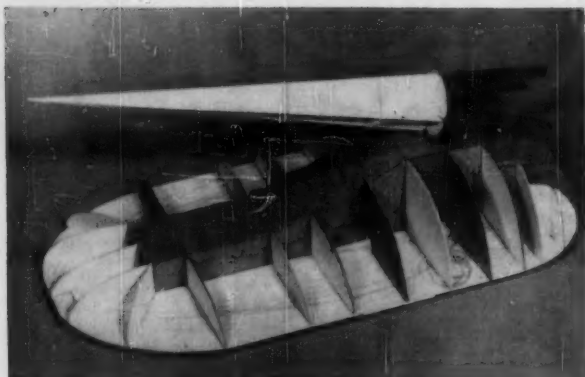


Ink and colored paper design, Annette Deberry, high school.

Ninth grade students, Marshall Junior High, solder jewelry.



PASADENA CITY COLLEGE PHOTO



Two designs for a float to represent city schools in the New Year's Day Rose Parade, by students of Pasadena City College.

lettering and poster work, carving, block printing, stenciling, screen printing, etc.

In-service education for art teachers at the secondary level is also essential to maintain a strong art program. Our department provides city-wide workshops whereby teachers find opportunity to discuss specific problems and share their particular successes with other members of the art staff. Some varied opportunities are provided for teachers to grow in professional skills. New interests, media, and techniques are introduced along with an exchange of new ideas in both the field of art and education. At present the group is particularly interested in reworking the junior high art curriculum. Through this process of constant evaluation

and refinement of concepts, practices, and subject matter should come an art curriculum that is suited to present times. The best way to present a good outline is to permit art teachers to take part in the curriculum writing. Their participation brings new ideas to the group and by so doing they become the testing ground for the new course material.

Art in the Senior High School While the junior high school student develops an increasing self-consciousness in his ever-expanding world, the high school student develops an interest in career and vocation. Art courses are more specialized with continuing effort to meet the needs of all students and yet provide a few with an orientation to the vocational possibilities in the field of art. The student's attention is focused upon economic security and personal independence. At this stage of development, he shows more specialized interests in crafts, painting, and commercial art. All high school students are encouraged to continue their education in the junior college. The senior high art program is planned to give students a good background for advanced study. It involves a more comprehensive approach to skills and content. The program includes such art courses in art activities, design, stage design, drawing and painting, figure drawing and painting, general art, and general crafts. There is also greater specialization in such prevocational courses as crafts, photography, photo production, and commercial art.

Art at the College Level Art is coordinated throughout the total program so that the Pasadena City College art department as a part of that program has the obligation to contribute to the various objectives dominant at different levels. Creativity, the primary consideration at the elementary level, is continually emphasized. Opportunity for exploration and experimentation, as in the junior high, is still provided to meet the student need. These experiences leading to individual growth help him find new means for personal expression. As in the high school, it is important

Actual float designed by Victor Marcelli in the Rose Parade.

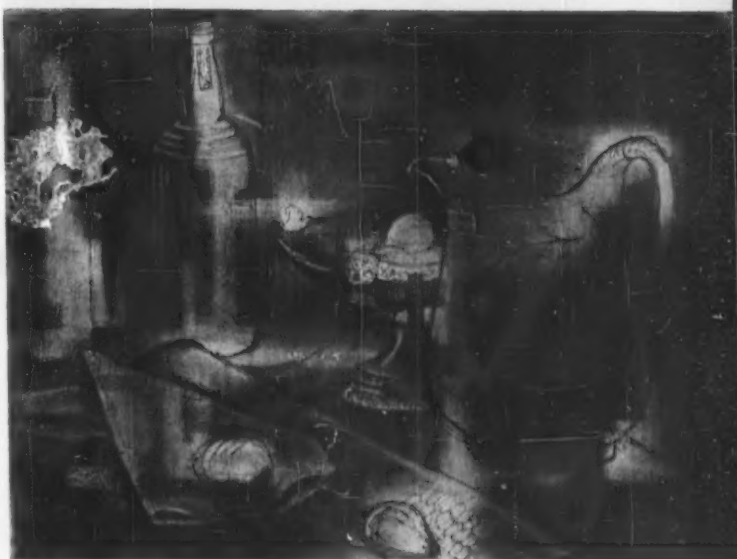
PHOTOS BY PASADENA CITY COLLEGE



to determine student aptitudes for vocational success in art fields. The college art courses and individual counseling are organized to provide further vocational orientation and preparation. Each art student is encouraged to develop a proficiency in a well-balanced group of basic skills in fundamental drawing, painting, and design.

The art teachers meet periodically with the department head and the art coordinator. These in-service meetings provide opportunity for the art staff to work together on curriculum, materials, course outlines, and schoolhouse planning. The entire art staff endeavors, through cooperative planning, to help each student progress toward his own goal. This includes participation in the setting of goals, consideration for classroom organization and procedures, as well as opportunities for both personal and group evaluation. Definite goals are set up by the art department and it is expected that each student will achieve a sound philosophy of art. This would embrace general information regarding the nature of art, with emphasis upon design and art organization; art appreciation, understanding and enjoying beauty in natural and creative forms; consumer education, the functional use of art values in making valid choices; and recognition of the intrinsic worth of avocational art pursuits.

Pasadena City College functions as a community college and as such, the art offerings are planned to meet the needs of three groups of students: (1) For the general student, a variety of elective art courses helps to provide a broad and enriched educational program. (2) For the terminal student, there are varied art courses which contribute to furthering success in many vocations. (3) For students planning to



Charcoal drawing, Gene Farnsworth, Pasadena City College.

enter either the professional art school or the university, the department provides a sequence of art courses which insures a sound background for advanced study.

The art courses offered are: general art (history of art, art fundamentals); crafts (ceramics, jewelry, leather and textiles); drawing and painting (landscape, figure, perspective and rendering, oils, cartooning, etc.); design; theater

The college art gallery as it appeared during alumni exhibit.

PHOTOS BY PASADENA CITY COLLEGE



View of activity in photography department at City College.





PASADENA CITY COLLEGE PHOTO

Wood carving in one of the crafts classes held for adults.

crafts; commercial art (lettering, art production, and advertising design); introduction to art; and photography. Subjects under the heading of general art, and others without prerequisites, present elective courses of value to any student who is striving to obtain a well-balanced education. Special courses and those more advanced courses for the major in art are listed under specific headings.

At the college level, there is an added obligation of preparing art majors for the art field. Basic skills, knowledge of art methods, and materials as well as techniques must be increased through solid teaching of well-planned courses. Our students are actually in the process of gaining vocational competency and should receive thorough daily training to insure job-holding success. Some students will terminate their school experience with our college, others will continue on to a professional art school or transfer to the university. Creativity as considered in the classroom is very personalized, but it also can be a part of group activity in an extracurricular program.

At the college there is a gallery which provides opportunity for a creative and highly socialized experience. This gallery is actually a large corridor, well-lighted, and contains five glass cases. Its location secures viewers because students must pass through this hall to reach their lockers. As a vital factor in our educational program, displays of many kinds of materials are shown throughout the year ranging from work of recognized artists to that of students. In all of the exhibitions our students take an active part by

making recommendations desired for particular subjects. Requests are made to the art council which guides the year's gallery program. It is an elected representative council and is composed of student committees, chairmen, and groups which sponsor special events.

The major activity of the year is the annual, all-department exhibit. The student club presents the show through its initial planning, special committee assignments, work accomplished, installation, and the opening tea. This is a student-dominated project having real educational value in its opportunity for creative expression by group endeavor. The art faculty lends close supervision and is always available for consultation and advice upon request. The social committee prepares the opening with flower arrangements, punch and cookies, and hosts to welcome guests and to conduct them about the gallery. Even student photographers are present to record the yearly event of "We Present Our Show."

The Adult Art Program Our adult art program presents rich opportunities to meet the needs of the individual as well as the community. Many professional artists and designers working in the program teach such courses as ceramics, jewelry, art structure, interior design, painting and drawing, tailoring and weaving. These courses serve both avocational and vocational needs. We refer to this program as the Extended Day Program which means that the above course offerings designed to meet the adult needs are made available during the late afternoon and evening. They parallel day courses in prerequisites, course content, time devoted to preparation of assignments and examinations or projects. For some students new vocational opportunities are provided. Others find the need to acquire new skills and knowledge for occupational improvements. The program is not restricted to day offerings but is expanded to include other courses which may meet the needs of adults but who are not interested in accumulating units. These noncredit courses also provide growth in the understanding of art, and fundamental experiences which develop art skills that can serve the personal needs of students.

Our philosophy hinges on the basic tenet that art is for all people at all levels, and is an agent to help individuals achieve maximum growth and development. We also believe that art experiences are essential to encourage students to develop their individual potentialities. The art teachers and supervisors, in a cooperative effort, strive for a creative program which will encourage students to evolve a unique personal expression. The art program in Pasadena has the support of the superintendent and the Board of Education. Its greatest strength lies in the fact that it has the confidence and acceptance of the community.

Ann Piccolino is art supervisor, Pasadena City Schools. The other supervisors are Elizabeth Effinger and C. Brooke Morris. Youldon C. Howell, coordinator, is well known on the national scene. He wrote for us in the May 1958 issue.

Vige Langevin and Jean Lombard

Two famous French art teachers discuss a variation of mural painting for which they have received much recognition, and endeavor to clear up some points which have been controversial or little understood.

Collective Painting in a Paris School

Collective painting is an attempt to encourage children to develop their creative abilities freely, and to enlarge and enrich their creative experience through group collaboration on the same work. However, it can be meaningful only if not isolated from individual observations and studies. It

is the modern attitude towards children, inspired by those who wish for an ever-better education, which has led to this new development. In collective painting, children's creative qualities are added to and accentuated, and even more than in individual drawing, the intrinsic character of

A collective painting by students of the authors. Here the work of various children, pieced together, is being touched up.

ALL PHOTOS BY JEAN-LOUIS SIEFF, PARIS



Left, children may paint separate sections at their desks.

together, they gain a sharp sense of their responsibilities. They are conscious that their efforts are useful to all as well as to themselves and that their mistakes are harmful to the group as much as they are personally damaging.

In these works, the processes and directions are so numerous, varied and flexible, that it is difficult to give them the name method. The subject of the painting is presented to a group of children in such a way as to excite the interest and imagination of all. When putting the subject before them, one must avoid imposing on the children the ideas and means of expression of adults. The usual development of a subject and compositional formulae, known and accepted by the grown-up world, are not gone into. It is by questioning, by initiating and pursuing conversations that the first signs of understanding will be discovered. The turn that the child gives to the verbal expression interpreting his reaction is the germ of the artistic form which the work will take. The subject is discussed, modified, established in its broad lines, and sometimes entirely transformed after everyone has made suggestions. This group work, right from the moment when the subject is announced, leads to a variety of experiments and stimulates the children, whose creative experience is enriched by the sharing and exchange of views.

Many different subjects are presented to the same children for collective execution which lead their curiosity into

child art emerges free and uninhibited. This mural method of collective work seeks to enlarge the child's esthetic conceptions and to round out his general education, in particular his social education. In classes and camps, the centers where children compose and paint large works

While there is a general plan agreed upon by the group, each student has considerable freedom in interpreting his section.





ALL PHOTOS BY JEAN-LOUIS SIXTY, PARIS

Paintings made more or less individually by students may be fitted together and some changes made after arrangements are viewed and studied by the children. Students participate in decisions made and the authors claim social values in process.

diverse paths. Very often the children feel that individual studies and sketches are necessary, even before starting on the main layout. They work with surprising decision and rapidity. They exercise their choice freely in experimentation and interpretation and through various procedures. Their personal taste and judgement develop rapidly, especially if the beginning is not artificially hastened in order to satisfy adult conceptions.

After each child has rapidly interpreted the subject, all the ideas and designs are assembled, discussed and commented on. The composition of the whole—rough outline or accurate drawing—is decided after an examination of all the rough sketches. The general outline, enlarged by one or a number of the children, and which serves as the base of the final picture, does not need to answer to any academic rule. One must avoid the unconscious words, reflections of

the esthetic needs of the adult, which could restrain the child's free conception or inhibit him from carrying out one of his ideas.

Each child decides or accepts the part which he will execute and he composes and paints this piece on a small sheet of paper or, with the help of his own sketch, cuts out the elements which seem to him useful. He sits next to his friend, without worrying too much about the portion this one has chosen. He continually compares his efforts with those of his neighbors so as to have a view of the whole. However, care should be taken that this anxiety for unity and the constant exchange of ideas do not lead to too frequent imitations which tend to level out the work of the timid and the "sheeplike." If the teacher applies himself to provoking and nourishing the inventiveness of each child, if he is careful to encourage each one to put his personal

imprint on the work, its diversity will stand out successfully in the finished work.

All the sketches are used in one way or another to give, for example, a general indication of the color scheme, to add a "story" or anecdote, or to form an integral part of the whole work. All their ideas and whims are developed as they wish and according to the needs of the work. Often a child may not finish his part until after some modifications, decided on either alone or in common with the others, in order to improve on the initial design. This scheme of things is not always followed or respected and there are many digressions from it. However, the feeling for the general work is ever present among the children during the various stages and, when the work is finished, all claim with pride their authorship of their "great painting."

The educators who have conducted and guided such work are anxious to familiarize themselves with the experience of their colleagues and with the work of children everywhere. It is not a question of applying fixed rules once

and for all, even when they have given good results in the past. The real vitality of the education that we hope to develop, and the gauge of its progress, lie in constant reappraisal and change.

Vige Langevin and Jean Lombard are internationally known art teachers. Their ideas on collective painting have been published widely. Madame Langevin has an article on this subject in the Unesco publication, *Education and Art*. Her friend, Pauli Tolman of Los Angeles, assisted in securing this article for *School Arts*. This method differs from our usual American murals in that it requires a more definite plan at the beginning, often selected from plans prepared by various pupils, and consequently requiring discipline in excess of more spontaneous murals. In a variation of this method, the plan may be rather broad and general with the individual student work fitted to it by pupil decision as to most logical grouping. Children paint their own sections directly or on separate sheets and then fasten to the mural.

Paris pupils of Vige Langevin and Jean Lombard study various arrangements of separate paintings they have made according to a plan evolved by them. Unlike our American custom of painting together on a large sheet, each child has a separate part.





PHOTOGRAPHS COURTESY CAMP FIRE GIRLS, INC.

Camp Fire Girls find out ways in which clay can be formed. Sometimes they take hikes and bring back their own natural clay.

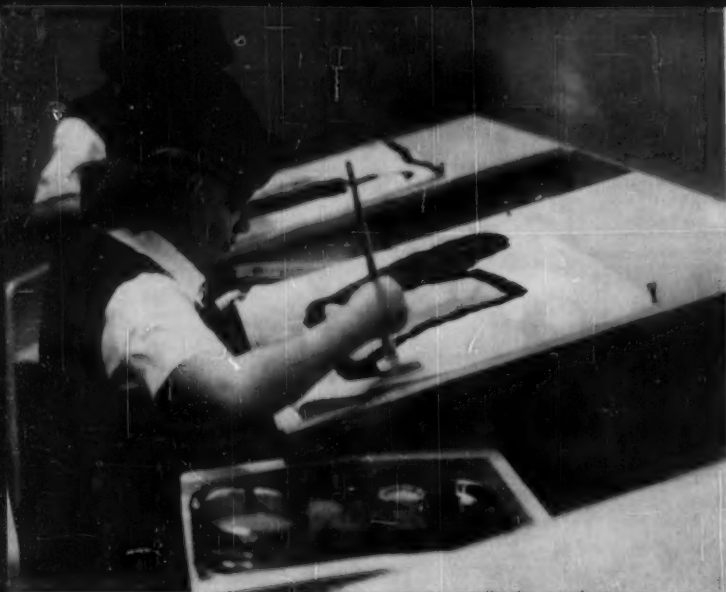
HAND ARTS AS DOORWAYS

Goldie Steinfeld

The Camp Fire Girls find that art has many doorways, involving both pleasure and learning, and leading to both avocational and vocational interests. The national crafts adviser discusses these activities.

The Camp Fire Girls program provides valuable growing experiences because it is developed around the girls' own needs, interests, and objectives. Girls develop interest in different ways and to different degrees. They may sing, write, play musical instruments, cook, explore arts and crafts, and use other means to express themselves creatively. One does not need to be a skilled artist to experiment with ideas or materials in different ways. A girl will enjoy using art forms for her own pleasure and sometimes, for some girls, this enjoyment may lead to a lifetime vocation. Art is a social experience. The relaxed informal approach that art experiences offer provides a good atmosphere in which a shy girl can flourish. The sharing of tools and equipment and the kind of working together that group projects require develop cooperation and the ability to work together.

If the group develops an interest in science, the girls will be exploring ways to prove theories. They may want to construct a weather vane as they learn about wind directions, or a star theater when finding out about the constellations. Their interest in dramatics will lead them into writing, puppetry, painting, woodworking, and sewing. An invitation to set up a Camp Fire Girls exhibit in the community will send the girls into explorations with lettering media, cardboard, and color. Nature walks and excursions help the girls observe more closely the things around them and can lead to stimulating discussions about their experiences. The girls may often express their observations through some art form. A meeting showing ways in which clay can be used might suggest a hike to discover sources of natural clay. Many natural materials—weeds, grasses, seed pods, drift-



wood, shells, stones, or feathers can be collected during a walk and plans made to use them in weaving, mosaics, and so on.

Camp Fire Girls enjoy taking trips to see how things are made and the way people work. One leader and her group planned a craft project involving the use of wood. The group took a trip to the lumberyard to see the variety of beautiful woods and other building materials. Later on this interest led them to a hardware store to see the many tools and equipment which are used with wood or in working with wood, such

as wire, nails, putty, glass, plastic, metal ornaments, paints and varnishes, and waxes of all kinds. Appreciation of beauty in art and nature has long been closely interwoven with the Camp Fire Girls' use of symbolism. Emphasis is given Indian lore, the outdoors, and a creative, imaginative approach to all activities. The part symbolism plays in enriching the program is one of the reasons why people find the Camp Fire Girls program unusual and fascinating.

Learning to express ideas with symbols is like learning a new language. Symbols were used by man as a means of communication long before the development of the alphabet as we know it today. There are many ways of using and inventing symbols for use in the hand arts. Symbolgrams are designed by combining two or three separate symbols to form a pattern. Symbols are put together by interweaving and overlapping them until the most pleasing arrangement stands out. In giving flexible interpretation to them, we try not to attach any rigid meaning to any of the symbols. In any kind of activity, including the hand arts, the leader is very important. She gives the girls sincerity and enthusiasm. They are constantly soaking up ideas and enthusiasm from her as they work together. Teachers who would like to share some of their enthusiasm for the hand arts with local groups of Camp Fire Girls would be met with pleasure—and much appreciation.

Goldie Steinfeld is national program adviser for arts and crafts, Camp Fire Girls, and is active in art organizations.

Girls develop interests in different degrees and in different things, like the painters above and the puppeteers below.

DOUGLAS PHOTO, ARLINGTON, VIRGINIA



A leading textile designer and teacher explains to us some of the problems of design and technique in dyeing designs on cloth. Here is an old technique that can be adapted to modern ways and design.

Janet Doub Erickson

Tie-dyeing is the simplest way ever devised of decorating a textile. And yet a fabric tied and dyed imaginatively and perhaps combined with some other simple technique such as block printing or stitchery, can give you truly rich and impressive results. The dye does not even have to "take" evenly all over the piece. The whole point is that it must not.

Thread, string, twine, rope, rubber bands or strips of another fabric are wound about the gathered, or folded, or random crumpled length of fabric to be dyed, and fastened tight. These ties *must* be drawn as tight as possible so that



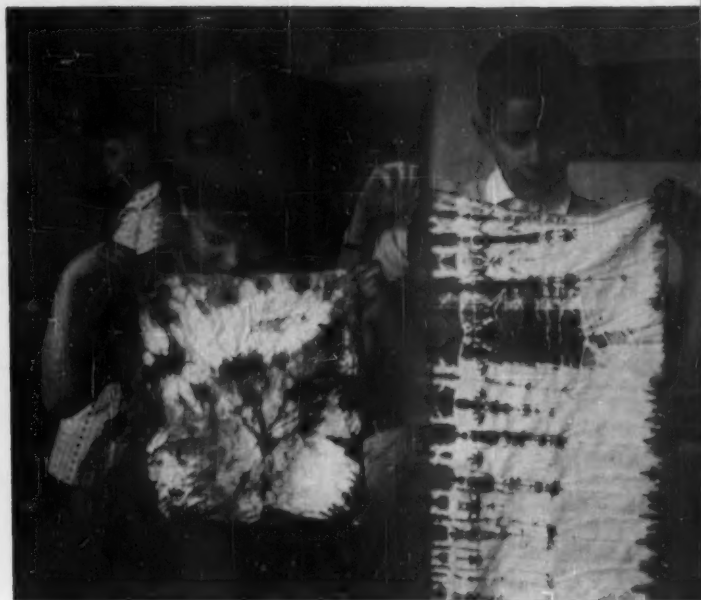
THERE ARE MANY WAYS TO DYE

the dye cannot penetrate under them when the cloth is put into the dye bath. The dye bath is then prepared, preferably in a fairly wide, deep enameled container. A dishpan is excellent for dyeing small lengths—a galvanized bucket will do for longer lengths. The directions given for the particular dye available should be followed carefully (see suggestions at the end of article). Usually this will mean boiling the piece for a short while in the dye bath. A small electric hot plate is convenient for this. And the whole work area should be liberally spread with old newspapers. Dye splattered and splashed about in the fervor of creative enthusiasm can look very messy the next morning. The dyer should also be protected with a heavy apron or smock. A rubber glove will prevent a case of colorful hands. Some fairly long wooden spoons or sticks are also necessary to stir the hot dye, and to fish the length out of the bath when it looks to be several shades darker than the color you want. All fabric colors look darker when wet.

The dyed piece must now be rinsed in clean water several times, until the rinse water remains clear. Now you can



Children at the Campus School get their first introduction to tie-dyeing. Here the boys are tying up pieces of cloth.



Children at various stages of the tie-dyeing process. All is not lost if the first results are not completely successful.

untie it. The knots will be water-soaked, of course, so a small pair of scissors is handy to cut the ties. As you untie and unfold the piece astonishing and fascinating shapes will emerge. The dye cannot penetrate under the tightly-drawn ties, so these areas remain the original color of your fabric. Other areas will be partially saturated with color, while the parts exposed to the full strength of the dye will be strongly colored.

You may be delighted with your results, and decide that your length is "perfect" as it is; if so, hurrah! But again, the piece as it emerges from this first dye bath may be more suggestive than definitive. If this is so you can proceed in a number of ways. First, of course, you can retie and redye in the same color, or in another color. Remember, though, that the most sensible, and generally most effective progression of color is light value to dark. A lemon yellow will not produce a very brilliant color over, say, a deep green. This is also an important point to consider in selecting the fabric you are going to work with in the first place. White or colors light in value offer the fullest range of tonal possibilities. If you have a suitable piece of fabric, but feel that it is too dark to dye effectively, you can take the color from it with one of the various bleaching products sold by the dye manufacturers. Beware of strong laundry bleaches. These will eat holes in your fabric if used in a strong enough solution to affect quickly its color. A heavily-sized or starched fabric should be washed before you attempt to work with it. Starch resists dye.

Perhaps you were planning a multi-color effect in the first place. You can leave the piece tied as it was for the first bath, adding some more ties, and drop the whole thing into a second color dye bath. The first ties will continue

to resist the second color. The new ties will resist the second dye, keeping these areas the color of the first bath—the rest of the fabric will take on this second color. And you can see how this can be carried on until you run the gamut of the rainbow. A word of caution, though. It is very easy to keep on until you have achieved the colorful effect of an old paint rag!

For a more controlled design, you can gather up the outer edges of the shape you want to remain undyed, with rather fine stitches. Use a needle, and medium-weight thread and pull it very tight when the area is all gathered on your thread. Wind as much thread or string as you feel you need about this gathered shape. Keep in mind that you must wrap it very tightly if the dye is not to penetrate the cloth under the string or other material used. If you wish a broad line, it will be necessary to wind the string or other covering material the width of the line you desire, or just a little bit wider as the dye sometimes sneaks in a little along the edges. If string is used several thicknesses of tightly-wound string should be built up. Controlled formal or symmetrical designs may be obtained by folding the cloth in half or in quarters, stitching through all layers as you baste along the lines of that section of your design. Then pull up the thread that traces your pattern into bunches of cloth in the usual way and wrap around the pulled thread with string or other material. In this case extra care should be taken to work the dye through all layers of the cloth. It would be well to experiment with samples of the particular fabric you are using, and the dye you plan to use. Muslin folded over once is about the limit, while Chinese silk will dye through many layers if the proper dye is used. Be sure that the dye used is suitable for the particular fabric that is being dyed.

If the shapes that emerge from your tying and dyeing are indefinite, and rather aimless, you might build upon them a design to be worked over the piece in stitchery. The definite color of embroidery threads will give you a bright clarity of shapes and outline that could bring into focus an otherwise diffused and fuzzy pattern. Or, again, the shape might suggest other shapes, or a theme, that would lend itself to dramatization by an overprint with a linoleum or wood block. A spattering of textile ink, or more dye, might add the necessary elements, or a stencil could be used. Always keep in mind the reason *why* you are building up this pattern. A wall hanging can be endlessly elaborated, a fabric for a skirt or blouse should fit the personality of the wearer, and the style of the projected garment. A table cloth is a background for dining, and a handkerchief is mostly decorative in function these days. When in doubt—don't, at least until you have had a chance to think the whole thing over.

Dye can be saved, and used over again until it has lost its strength. The directions on the package will tell you

about how much fabric you can color with the amount of dye powder it contains. The dyes available in drugstores and five- and ten-cent stores are generally rather weak, suitable for tinting rather than coloring a fabric with strong tones. Good, strong and relatively fast dyes are available from the following companies at about twenty cents a package: Putnam-Monroe Chemical Company, Quincy, Illinois; and Cushing Perfection Dyes, W. Cushing and Company, Dover-Foxcroft, Maine. There are, no doubt, other dyes which are equally as good for this purpose, and it would be well to test several varieties.

Janet Doub Erickson won the first award in textiles in the Young Americans competition several years ago. She was a partner in Block House in Boston for three years, producing block printed textiles for interiors. She has taught for several years at the summer crafts workshop at Willimantic, Connecticut, and at the State College for Teachers, Buffalo. She is currently completing a manuscript for a book in the field of textiles. She plans to work in Mexico next year.

DYEING YOUR OWN DESIGNS

Jean O. Mitchell

A controlled tie-dye handkerchief by an elementary teacher.



Tie-dyeing in its simplest form produces results that are more or less accidental. While this does afford children an opportunity to experiment with colors and dyes, older children and adults prefer to have more control over their designs. This may be achieved by sewing along the outlines of the parts to be dyed, pulling threads tightly to produce clusters in the cloth, and wrapping string tightly around the bases of the clusters produced by pulling the thread.

Elementary teachers experimenting with tie-dye in a recent summer class were intrigued with a scarf from Japan which had delicate tied and dyed butterfly forms, and they were stimulated to exercise more control over their designs. One of the results is shown in an accompanying photograph. Our simple designs were drawn on white paper the size of the material to be used and lightly traced with a hard pencil. Men's handkerchiefs of soft, thin batiste served well for the first experiments. Designs need to be simple with a number of separate parts or a group of concentric shapes like the features of the clown shown. After the parts are sewed in small stitches and gathered, it is very necessary (as we discovered) to pull the thread tightly and wind it very tight before tying. In some cases it may be desirable to use a double thickness of thread to avoid breaking when pulling up. In order to maintain a sufficiently wide line it is often better to wind soft string around the thread. Strips of cloth may be used to tie up large areas, but this must be done very tightly to keep out the dye. Cloth remaining outside of the tied sections may be gathered by hand (without sewing) and tied to form rhythmic lines around the central motif.

Jean O. Mitchell formerly taught school art courses at the University of Florida, Gainesville. She retired recently.



This mural by second grade children of the Smallwood Drive School, Snyder, New York, started with pictures of their homes.

WE SENT OUR MURAL TO GERMANY

This is a story of a second grade mural that grew and grew, and finally ended up on a schoolroom wall some thousands of miles away. It is also an example of correlation at its best in an average classroom.

Miriam Winebrenner

As the children entered their new second grade classroom on the first day of school, they were curious about the long piece of brown wrapping paper which had been taped to the chalkboard. It was thirty feet long. Before they departed for home, their teacher asked each child to look carefully at his own house. Where was the driveway? Did the house have a flat roof or another kind? Did it have a chimney and where was it? Where was the front door? Were there big trees or bushes around it? Was there anything special or different about the house or the yard?

Next morning everyone was eager to describe his own house and street. Then each one cut or drew a picture of his home. That was all that was needed to begin an interesting and worth-while study of community life—one of the second grade areas of study provided in the New York State syllabus. Many kinds of material were used to make the houses; construction paper, cellophane, corrugated cardboard, cloth, even real branches for some of the trees. These were fastened to the wrapping paper and became the nucleus for a mural which grew and grew. Each child made a card, in his best manuscript, with his name, street, and house number. These were fastened beside the houses. Of course, it wasn't all "art" that the teacher had in mind. Children were getting acquainted as they made their houses. A new group of children was learning to work together. Every child could talk freely about his own home, for he knew more about it than anyone else, even the teacher. Children were learning to write their own addresses. And each child had equal status in the group because his own home and address appeared with those of others in the class. Our enthusiasm was at its height, and couldn't be let down

too suddenly, when Pamela spoke up to say, "Now, why can't we make the people who live in our house and the people who walk by our house?" Her friend, Tommy, said, "Well, then let's make the things that go by our houses on wheels." This presented a problem, because space had not been allowed for a street in front of the houses. However, this was easily solved by fastening a strip of paper to the bottom of the mural. Family cars, trucks, moving vans, and small foreign cars began to appear on the street. Some of them had buttons for wheels. The mail man walked by on the sidewalk. Members of the family came out on the porch and into the yard. The hoola-hoop fad was in full swing so many of the children were inside a hoop. There it was: home, community, transportation, and people.

As they were finishing the last parts of it, many interesting comments were heard by their teacher, such as: "Really, I think that is beautiful!" and "I never knew we could make it look so wonderful!" Another said, "Yes, even my own mother'd recognize our house." Another, "I never knew we would do a thing like this in second grade."

After the mural had been up for several weeks, the problem of what to do with it was happily solved. Lee had spent the previous year in Wilhelmshaven, Germany, with his parents, where he attended a German elementary school and had a classroom full of friends. So, why not send the whole thing to them? The German children could see American homes in a typical community and learn something about the people over here. What started with individual children and their homes and expanded to a community became international relations. Along with the mural the children sent examples of other art work, some



A street was added; cars, trucks, and people appeared. The thirty-foot mural was eventually sent to a West German school.

American chewing gum, crayons, an assortment of postage stamps, a picture of the new flag, and some photographs of the classroom and the children.

From Wilhelmshaven, Germany, on the North Sea, the second graders have received a letter from a group of German children and their teacher. It said that the mural is now on the walls of their classroom, together with other art work that had been sent. The German children are sending some of their paintings, trains and snowmen. They are also sending masks for Shrove Tuesday. Someone will go to the

library to find out what that is. In thanking the class, the German teacher wrote: "Above all, it is a very nice idea to us to know that an American class prepared such a nice voluminous present for German school children. If there were such kind feelings everywhere in the world I think there would be less disaster."

Miriam Winebrenner is a classroom teacher, teaching second grade in the Smallwood Drive School, Synder, New York, a suburb of Buffalo. Crede Hagerty is the school principal.

This closeup of a section of the mural shows the many materials that were used. Stapling was a popular method of fastening.

PHOTOS BY SCHWEIKHARD STUDIO



issues of the day

Nik Krevitsky, art department, San Francisco State College, San Francisco, California, says: Evaluation of the art experience is difficult for many reasons, not the least of which is the subjective interpretation of the product. If the evaluation of children's work is to be consistent with contemporary philosophy of art education it must be done on an individual basis, concerning itself with the *how*, the *why* and the *who*. These should take precedence over the *what*—the product, which has been and still is the primary evaluative object in many situations. It is the child and how he operates within the art experience which should be evaluated. Attitude, application, interest, achievement (growth), rather than how the art work fits an absolute scale of values, should be considered.

Irving Kaufman, instructor in art, University of Michigan, Ann Arbor, Michigan, says: A grade in art for children is undesirable even under the best conditions. It is really an inappropriate and potentially-damaging evaluation of certain unique and often intangible personality characteristics. The creative process is akin to a delicate barometer that reacts with surprising sensitivity to outside pressures. Frankly, I would tend to grade children in the highest category so as not to abort or deliberately disturb the desire to engage in art. I can think of no sound criteria that may be utilized in grading either children's art work or efforts. Often the "poor" effort is an indication of deeper needs for expression which may be further confounded by a bad grade. If grades are mandatory, make them satisfactory, if not higher; they are never desirable as such.

Kenneth R. Beittel, assistant professor of art, Pennsylvania State University, University Park, Pennsylvania, says: Non-esthetic factors and factors extrinsic to a child's creativity and developmental level (if you let me get by with this large undefined mouthful) should not be a concern in an evaluation stressing *education through art*. Judgment should be relative in terms of the individual on the one hand, concerned with progress in light of estimated potential. A second evaluation should be relative to an informed expectation of average qualitative level for a child of a given age. These two types of relative judgment can *not*, logically, be averaged. The first answers the question, "How is he doing, as Johnny?"; the second, "How does Johnny compare with the generally expected level of quality?" Both judgments, in art, are impossible but may have some educational value. Evaluation is only a guess about "How am I doing?" or "How is he doing?" There is no criterion with demonstrable

If it is desirable or mandatory that children be given grades in art, what should be the basis for individual evaluation?

validity, but some criteria (e.g., is he neat?) are more outrageous than others.

Jack Bookbinder, art supervisor, Board of Education, Philadelphia, Pennsylvania, says: A suggested basis for evaluation and grading of children's art: Has the student been attentive to instruction, has he participated in discussion, has he contributed to the total class program? Has he worked to the best of his ability and shown progress in the quality of his work? Does he search for means beyond the horizons of the specific problem? How well does the student carry out assignments of work done outside the classroom and to what extent does he show an active interest in the art activities of his school, community and the world at large?

Michael F. Andrews, dual professor of art and education, Syracuse University, Syracuse, New York, says: Grading, in comprehensive terms, is a form of evaluation, and recognition of one's ability to adjust to the world as an individual. Barring semantic difficulty we must accept the fact that in art education we are grading whether we are marking alphabetically, numerically, or solely commenting on the agreeable or disagreeable aspects of an art product, the child's behavior, or his development as an individual. We must meet the child as a real person and evaluate him relative to his unique orientation, and structure, his own ways of searching for understanding, his ability to find significance for himself and for others in his experience with art processes. We would do well to base our evaluation on the child's ability to perceive, and transform his perceptions into a meaningful reality. It is imperative that we observe the child's behavior, and art product in evaluating the awareness of his own being, integrity of thought, and action, his self-actualizing nature.

Ralph L. Wickiser, chairman, division of art education, State University Teachers College, New Paltz, New York, says: Quality in art can never be reduced to quantities. Grades merely point out our opinions and beliefs. They do not measure fully the child's creative development. A good evaluation depends on whether the art teacher has time to learn to know the child, to stimulate his dreams, to encourage him to go beyond his own expectations. If this is so, he can then measure the child's progress by evaluating his initiative, effort, imagination, esthetic awareness, control of materials and the development of his critical judgment. Since there are no good objective means to do this we do it subjectively and hope that our evaluation is a reflection of our faith in and understanding of children and the creative process.

Frank Lloyd Wright's final interview was given for these pages at Taliesin West, Scottsdale, Arizona, on Friday, April 3, 1959. Here are his thoughts on many subjects, given just before his fatal illness.

Louise Elliott Rago

This series of articles based on visits to studios of our more famous artists grew out of a suggestion in a graduate class at New York University. Louise Rago inaugurated the series with a visit to Seymour Lipton, reported in the May issue. Her visit with I. Rice Pereira, which was to have been reported in this issue, has been postponed until the September issue in order that she may bring you an account of the last interview granted by Frank Lloyd Wright in this issue. We believe you will want to remember him this way.



WIDE WORLD PHOTOS

SPIRIT OF THE DESERT

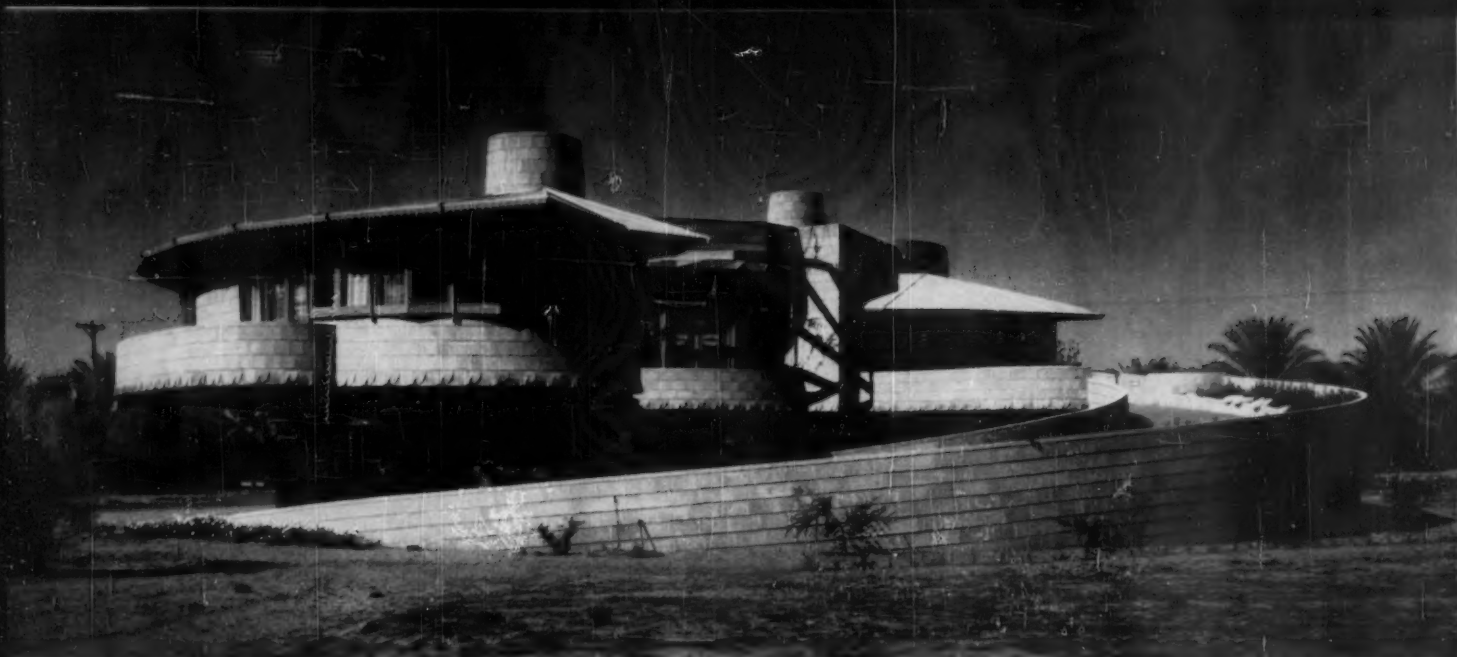
Frank Lloyd Wright, one of the great creators of our time.

FRANK LLOYD WRIGHT'S LAST INTERVIEW

I was overjoyed. I was to have an audience with Frank Lloyd Wright, king of modern architecture. Architecture is known as queen of the arts. What would I say? What would I do? My first impulse was to go to the library twenty-four hours before my interview, to learn *all* about this Buddha-like genius who had amazed the world. Certainly Wright is to art and architecture, I thought, as George Bernard Shaw is to literature. I then reconciled myself with the fact that it would take years, and possibly a lifetime, to understand Wright's credo on art, architecture, and the creative man. Even though Frank Lloyd Wright was truly American and his art represents significantly the American way of life, he was not readily accepted until after he was discovered by the Germans in 1910. Robert Frost, too, was first appreciated in England, not here. Wright laughed like a schoolboy at the irony in the suggestion that he was appreciated first by Europeans, while Americans are constantly fighting for freedom of expression, individuality, and the dignity of man.

I am sure all of you can visualize an idyllic earthly paradise—a Shangri-la. Wright's desert home (better known as Taliesin West) several miles from "nowhere" (actually it is twenty-six miles from Phoenix) gives one the impression of being out at sea. The reflection of varied warm, earthy colors results in this misleading illusion. I could only think of a mirage. But no, I actually was here—to talk with the most uncommon man of the century. When Dr. Harry Wood, chairman of the art department at Arizona State University, introduced me, Mr. Wright bowed very graciously, but then quipped: "Oh! No! Not another inter-

why people create



PHOTOGRAPHED BY P. E. GUERRERO

The David Wright house, designed by Frank Lloyd Wright for his son. His buildings hug the earth, seem to grow out of it.

view." I immediately attempted to regain my ground by informing him that this would be most unorthodox because I was really not a writer, but a teacher—an art teacher; and that I wanted to ask him a few questions about his reactions to teaching and to education, and primarily art education.

Intuitively I felt a warm, harmonious rapport when Mr. Wright smiled and his blue eyes brightened, and he said, "You know my mother was a teacher. The future of the world lies in the young. A creative teacher is the finest we have humanly." Mr. Wright commented that teachers

PHOTO BY DAVIDSON, TALIESIN WEST



Just after Christmas last winter, three months before his death, Frank Lloyd Wright posed an hour a day for three days in his living room at Taliesin West. It was only the third portrait ever painted of Mr. Wright, and the last. The painter is Dr. Harry Wood, art department chairman of Arizona State University, and now president of the Pacific Arts Association. The head of the Buddha in the background was painted from one of Mr. Wright's favorite bronzes. He had brought the bronze back from Japan at the time that he built the Imperial Hotel in Tokyo. He wears the familiar dark cape, light gray suit and gray tie which became his trademark throughout the world. The chair in which he is seated, like all the furniture in Taliesin West, had been designed on his own drafting board. In the final stages the expression was sweetened up somewhat and, at Mr. Wright's suggestion, more "plume" was added on the top and sides.

"Although Mr. Wright was thoroughly cooperative and very charming," Dr. Wood said, "I found it virtually impossible to reduce the radiance of his great personality to canvas. As Mrs. Wright put it, I caught his strength but not his nobility." During the painting, on December 27, 28, 29, 1958, small songbirds from the surrounding desert came in and out through the spaces between window glass and chimney in his private living room, as if they owned the place. At one of the sittings, Mr. Wright listened attentively to a hi-fi tape of the Emperor Concerto. Perhaps it was more than coincidence that artist-teachers were to paint his last portrait and to hear his last words. We like to think it so.

should automatically maintain significant social status comparable to that in Europe. This recognition, however, should be attained—not through sheer force—but by the teacher himself exemplifying all the attributes of a *good* teacher. I then asked this regal gentleman, who was steeped with reverence, what I believed to be a most provocative question.

Mrs. Rago: Since we are discussing the importance of *good* teaching and *good* teachers, Mr. Wright, what would you say are the criteria of a *good* teacher? This, of course, would apply to all teachers, not only art teachers.

Mr. Wright: First and foremost a *good* teacher should be an artist and a truly original and creative person. This person should possess genuine qualities of humanness. Too many teachers are constantly talking *down* to their pupils. A teacher has a ready-made opportunity to elevate the standards of the young, if he would only grasp this opportunity. A superior teacher is one who is both an introvert and an extrovert. An introvert because he must be alone when he is learning and improving, and challenging himself with new problems. An extrovert because he must have the ability to be communicative. He must always be willing to give information and to give of himself, and never fear that his students will surpass him. The most inspirational teacher will (challenge and) allow his students to surpass him.

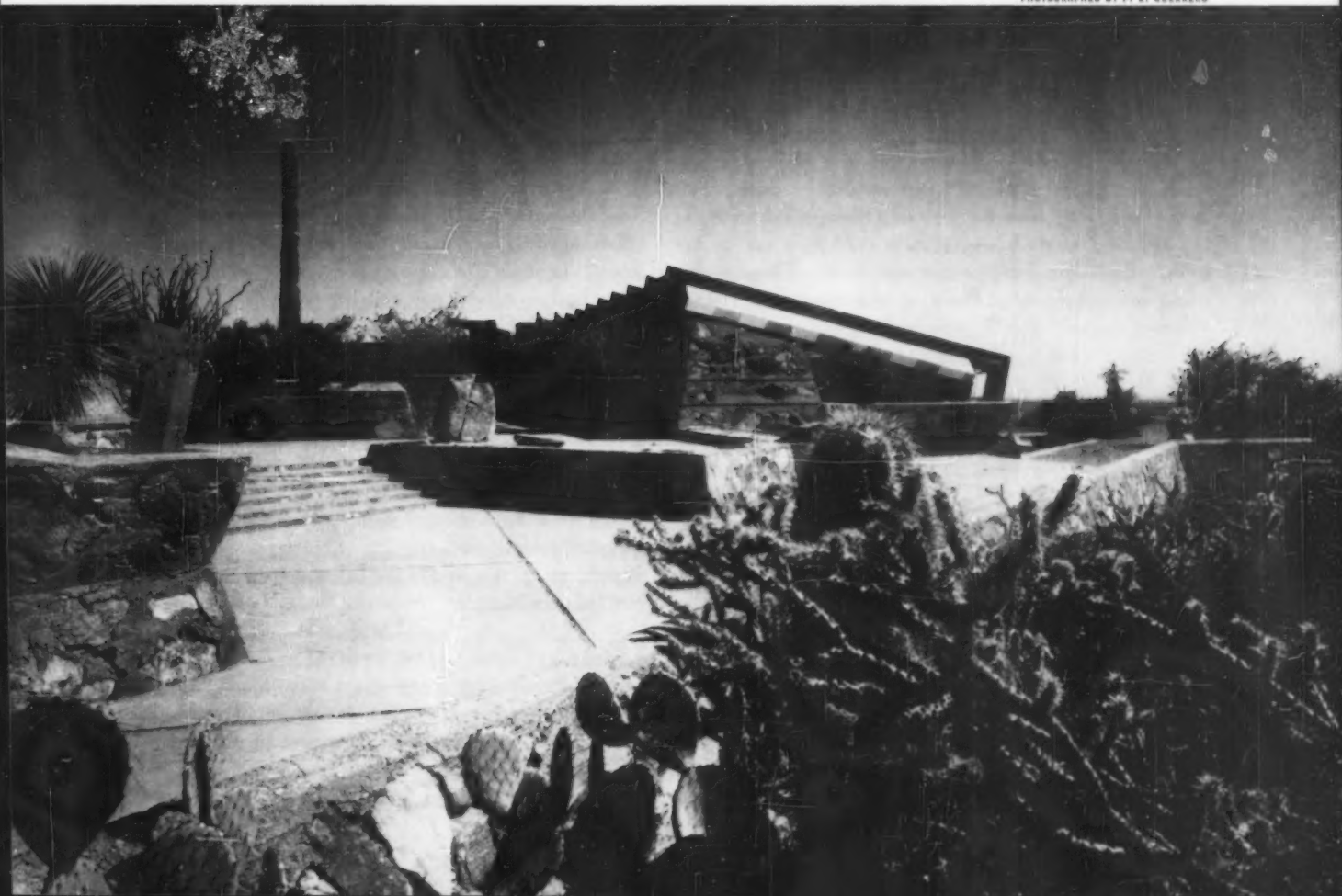
Mrs. Rago: As an art teacher in a public school, I am very curious to know when you feel a child should begin to learn about art.

Mr. Wright (replying very positively): It's a natural, right from an early age. The child's garden (reference being made to the arts) is missing in America today. All teachers should study and learn Plato, and then take it on to the children. A child should begin to work with materials just as soon as he is able to hold a ball. By holding a ball, a child gets a sense of the universe and there is a closeness to God. The ball or sphere leads the child to other geometric shapes; the cone, the triangle, the cylinder. Now he is on the threshold of nature herself. When the child begins to work with materials, and begins to create, this is the beginning of the child's getting off on both feet. A new world is opened to him. (Perhaps Wright's whole sculptural concept of architectural form stemmed from his experience with the Froebel "gifts," since these played such a key role in his development as a creative designer. The Froebel "gifts" were a device of the German kindergarten education pioneer intended to do just what Mr. Wright described.)

Mrs. Rago: We have often heard people say, Mr. Wright, that a certain piece of art work has a spiritual quality. It apparently means something different for different people.

Talesin West, the winter home of Frank Lloyd Wright, was a part of the desert. Louise Rago interviewed him in this setting.

PHOTOGRAPHED BY P. E. GUERRERO



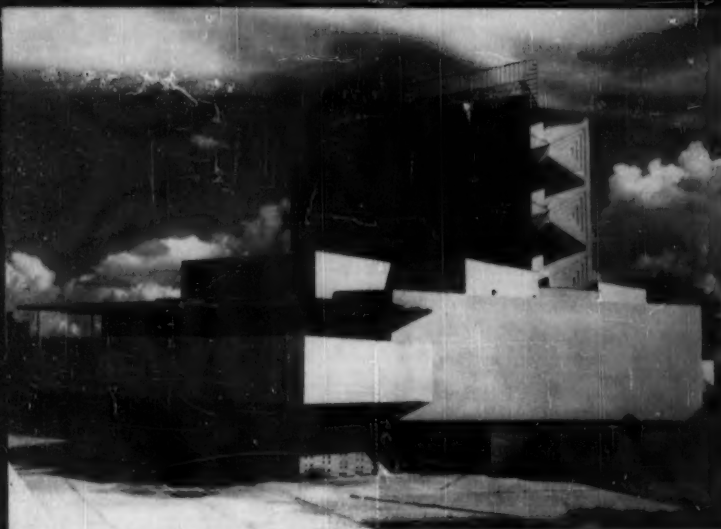


PHOTO BY P. E. GUERREIRO

The chapel at Florida Southern College, designed by Wright.

Would you like to comment on this and give us your views?

Mr. Wright: There would be no great art unless it possessed a spiritual quality. If there were no spiritual quality in architecture, it would just be plain lumber. Design to the artist is like drinking water—design is necessary for the artist to breathe. Sometimes you merely enjoy design, and sometimes it has a definite purpose. They are all right if they are the right thing at the right time. (Anyone in the art field realizes the full intent of making a plan, a drawing or a sketch—this is not to be taken lightly as far as the artist is concerned. This is what Mr. Wright refers to regarding design.)

Mr. Wright sadly remarked that it is all over when boys and girls get to the university. The curriculum in the high schools does not afford the student enough opportunity for creative expression. "What's a curriculum?" he asked. He then answered his own question by saying to derive "curriculum" from the Latin would mean that it simply was a race-track. "High school should be a busy and intensive period in boys' and girls' lives, but they race through without learning anything worthwhile—just as if they were out on the track. Education has been tramped on. Only a few qualified minds should go to the university—only those minds that wish to be troubled." Somehow I felt at first that he was being facetious, or perhaps saying this with tongue in cheek, but he was very serious when he remarked, "Abolish the university." All open-minded vision has been narrowed down to what a few people want—he referred to a few people as "The Regentry." Those who want to learn will go ahead on their own. Universities today, he implied, are "merely devices for building an iron-bound conformity to a society which destroys its creative thinkers."

At this point I felt that I had already imposed on this generous, gentle, spiritual man, who was so willing to share with others; yet there was one more question I wanted to ask. A thought flashed through my mind—how could anyone think him irascible, flamboyant, crotchety, caustic, bizarre? I had heard this type comment. I could only see all that was positive in him. For me he represented goodness;

particularly in his affection for young people and his love for the world.

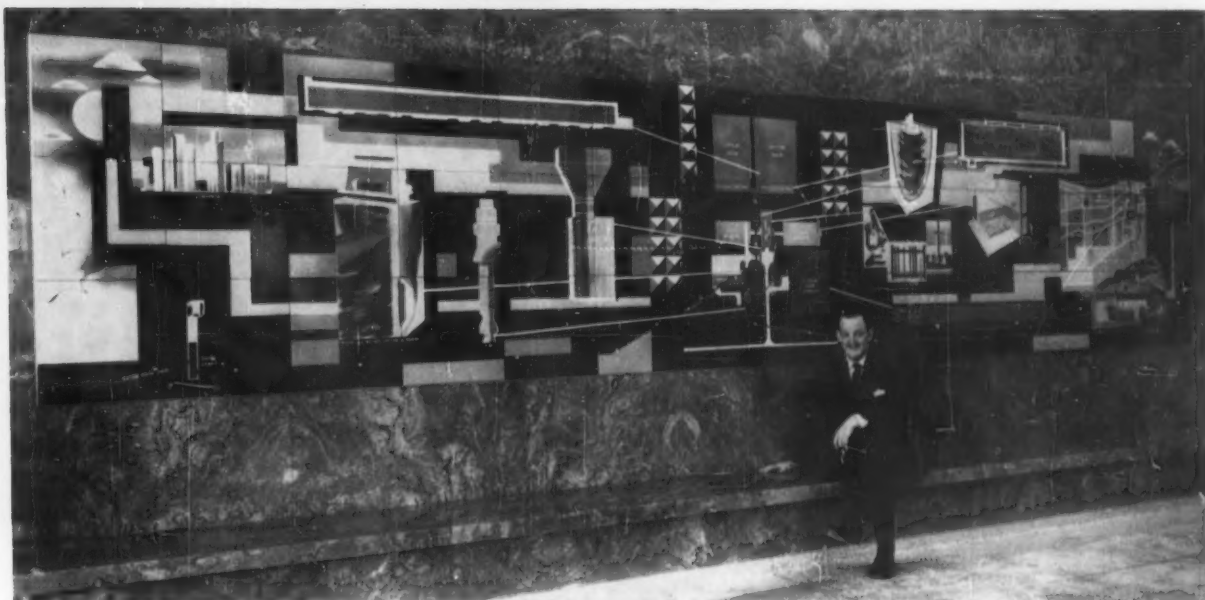
Mrs. Rago: There seems to be so much controversial talk about the nonconformist—the beatnik. . . . I hardly had an opportunity to complete the question when he immediately replied with: "We need nonconformity, but the nonconformist must conform, also. It's the nonconformist, of course, who rises above the masses. We should not be too concerned with the grand average; we should be more concerned with the person who rises above this. The common man is the grand average. We cannot turn our future to the grand average. . . . The Masses. I believe the 'M' in 'The Masses' should be shifted to the article to make 'Them Asses.'" He chuckled and said, "You know Vox Populi."

Mr. Wright continued talking and I listened most attentively, realizing that these were, undoubtedly, the most profound and inspiring words I had ever been fortunate enough to hear. "There is no room for a creative mind in the cities because there is no contact with nature. There is no contact with other creatures or protoplasm." In an almost mystical approach to nature, this kindly, soft-spoken man, sitting erect in his stiff collar said, "It's a great pity that the word nature has been so degraded. The 'N' in nature should be capitalized. Everything we are ever going to have, or see or be lies in nature." He expressed a deep regret that so many children were being raised in cities, where there is no opportunity for children to play games or sports except in the street. He felt that the reason so many teen-agers had drifted into crime was their lack of contact with nature.

It was partly the atmosphere, I am sure, that lent such magic to his words; as we sat in the tiny oriental throne room, with its open wall and its furniture designed by Mr. Wright. Looking out on the green grass and the golden sun of the open patio added importance to his discussion of nature. The writings of Lao-tze and Henry Thoreau (both of these men having been lovers of nature) were among his favorite works. As Dr. Wood and I left this beloved Taliesin West we could hear him stroking the piano in his great living room. I couldn't help but rejoice. How fortunate I was to have had an almost unearthly interview with this aesthetic man with the Oriental wisdom. Dr. Wood commented that Mr. Wright used to say that he did not play the piano, "The piano played him."

The Arizona sun he loved so much was dropping low over the desert that surrounds Taliesin. The giant Saguaros and the Gila Mountains were turning blue. The Greasewood was putting on a golden evening gown. At that moment I would never have guessed that Mr. Wright would go to the hospital the following evening. Less than a week later his funeral service was held in the Taliesin living room where he had led me personally. Mine was the last interview he gave.

Louise Elliott Rago teaches art in the Wheatley School, at East Williston, Long Island, New York. She is a graduate student at New York University, department of art education. Dr. Howard Conant, chairman, cooperated in planning series.



PARADE STUDIOS, INC.

Ed Winter with a recent enamel mural at the Clague Road filtration plant, Rocky River, Ohio. Work required eight months.

CONTROLLING TEXTURE IN ENAMELING

Edward Winter

One of America's pioneer enamelists discusses some of the things he has discovered in his thirty years' experience, ranging from huge murals to small bowls. This article deals especially with texture problems.

*Editor's note: Edward Winter's experience in enameling has run the gamut from huge murals like that above, which made him famous, to small bowls sold in a Fifth Avenue shop. A pioneer in modern applications of this art, he has had an arrangement to use facilities of the Ferro Corporation for almost three decades, where he has had the opportunity to make and test his own enamels from the raw materials. He has worked at night much of this time in order to make use of the huge Ferro furnaces to fire his large murals. Warm and accessible in spite of his many accomplishments, he has demonstrated enameling techniques at teachers' conferences and is the author of a popular book, *Enamel Art on Metals*.*

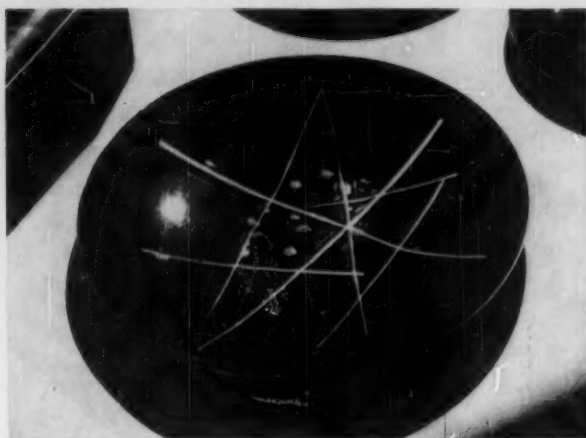
As in any craft, there is no substitute for experience, and the happy accidents which occasionally accompany less happy ones in enameling become the tool of the artist only after he has learned to control his medium and get the most from the material. While enamel art has a long history, it is

"Toccata Fugue." Author used solid glass balls, frit lumps.



ROBERT C. HOFFER PHOTO

*Right, solid balls and strings partially melted on surface.
Below, white string texture and lumps were used on the bowl.*

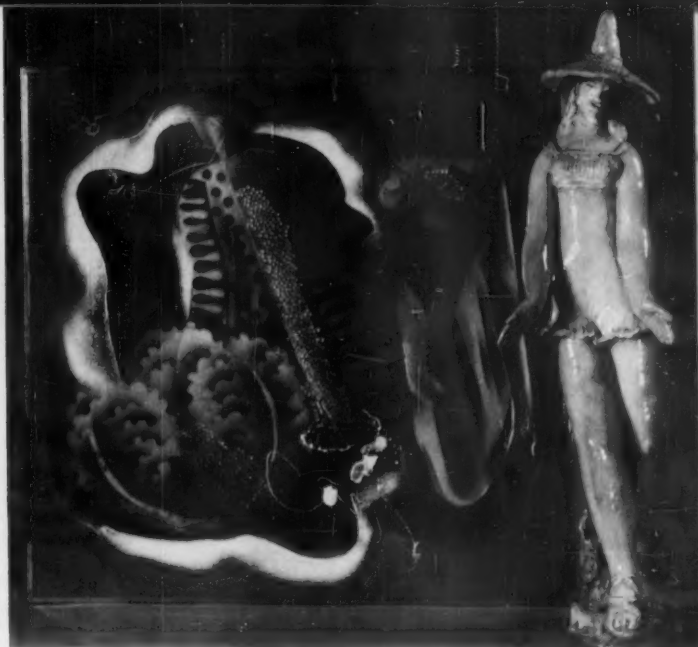


ROBERT C. BOFFER PHOTO

only in recent decades that it has been freed from rather fixed traditional techniques to become the servant of the contemporary artist. During these years one of my special interests has been in texture. This has led to experiments of all sorts, developing the strings of enamel which have become very popular, and using molten lumps of enamel as well as glass balls, beads, and rods. Other materials which will withstand firing have been used, such as silver and gold wire thread, watch springs, wheels, and a hundred and one other materials. Used with intelligent restraint, the ability to produce texture becomes an indispensable part of the enamelist's art. Properly used, texture contributes not only to the visual variety in the work, but also to the dramatic emphasis, balance, rhythm, and harmony which he seeks to achieve.

Texture is basically a tactile quality, that which can be felt by touch, although sometimes it is achieved visually

Student experimenting with various forms of enamel textures.



CERAMIC SCULPTURE BY THELMA FRAZIER WINTER

by a two-dimensional treatment. Whether it is an illusion or an actual three-dimensional fact, it produces a quality in the surface which may be rough, coarse, smooth, fine, hard, soft. Textures make given areas more entertaining to the eye. They add subtleties and variations to surfaces, thus relieving monotony. The job of the skilled enamelist is to select from the wealth of available textural material the particular thing that will enable him to produce, emphasize, or differentiate the surface as he desires it.

Textural materials are usually applied to an enamel surface when the work is nearing completion, or during the last two to three minute firing. Beads or string textures applied during the first firings will be completely melted down during the successive firings that follow, and the desired effect will be lost. Overfiring, even in the final stages, will also eliminate the three-dimensional qualities of partially-molten materials. Properly applied, a dramatic three-dimensional effect is produced by the way light falls upon the partially-melted enamel surface. It is the job of the artist to be selective in his use of texture and to use it with restraint. An overdose of texture could be disastrous. Plain surfaces contrast well with texture, and actually enhance the textural effect. Mat or dull surfaces contrast with luminous and bright surfaces, and an opaque area next to a clear transparent section may make the transparent even more luminous in depth due to the contrast.

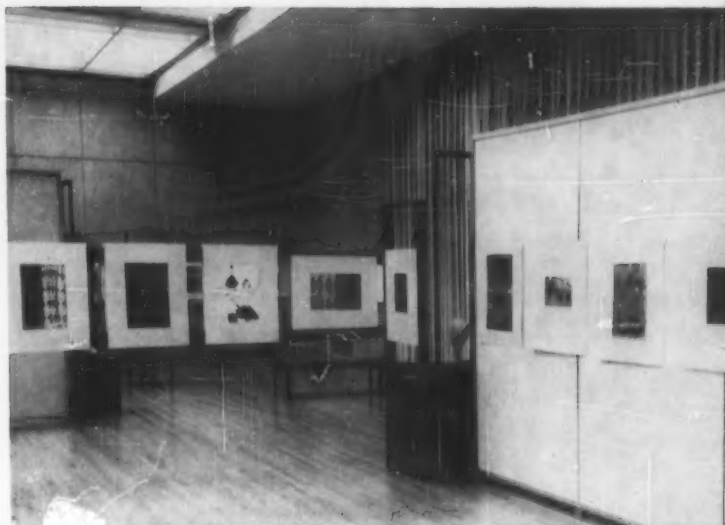
Vitreous enamels are naturals for texture. They may range from lumps a quarter of an inch in diameter to a fineness of 200-mesh to the square inch, and from quarter-inch rods to the fineness of hair. Since heavy textures tend to pop off the surface of thin metals due to differences in expansion and contraction, they require heavier metal.

Edward Winter studied enameling in Vienna, and taught the first class in enameling at the Cleveland Institute of Art. Watson-Guption recently published his book, *Enamel Art*.

Ample floor space affords traffic control of large groups attending the school exhibitions in the Richmond Art Center.

Harry Abbot Donlevy

The facilities of a community art center help sell school art to the community through the exhibitions planned in cooperation with the schools. Here is an example of museum-school-community cooperation.



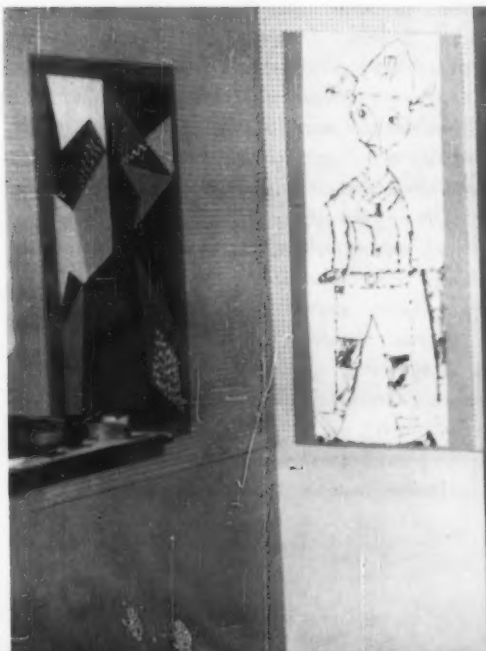
THE SCHOOL AND COMMUNITY ART EXHIBIT

Three years ago the Richmond, California, Public Schools started a series of all-city school art exhibitions which were planned for three major reasons: (1) To acquaint the community with the objectives of our art education program; (2) To provide a series of exhibitions which show a cross section of art education on every level from kindergarten through senior high school; and (3) To make use of a community art center which is one of the finest in America. The Richmond Art Center is located in the Civic Center of the city. Built as a World War II Memorial, it is designed

to house, besides the Art Center, all city offices, and an auditorium which seats 3500 persons. The Art Center not only consists of a handsome gallery but also has a fully equipped series of studios where painting, drawing, sculpture, and applied arts are taught by a capable group of instructors who are well-known, established Northern California artists and craftsmen.

During the spring of each year the Art Center sets aside a month for the school exhibits. One year the galleries are used by the elementary schools; on the alternate year the

Good lighting and work suitably matted and displayed against a variety of simple backgrounds give the exhibit high quality.



ALL PHOTOGRAPHS BY AUTHOR



Left, it is difficult not to touch colorful puppets displayed.

Junior and Senior high schools show examples of their work. Exhibits each year are planned so that all schools get equal representation. Though the exhibits consist predominantly of flat work such as drawings, paintings, and prints, teachers are encouraged to submit examples of three-dimensional design and varied examples of applied design: jewelry and enameling, ceramics, mobiles, cardboard constructions, and clay and wood sculpture.

The installation of the exhibit is carried out by the museum staff. In order to avoid a cluttered effect, the work covers three galleries and is arranged wherever possible so that all work is viewed at eye-level. Matting and labeling are used throughout the exhibition so that it has a uniformity in appearance. Craftwork is usually displayed on "islands" which are placed at strategic locations to provide both a pleasant visual effect and also to help control the flow of traffic through the exhibition. Display cases are used against the walls of the galleries. All entries are labeled to identify the grade level of the student artist. In this way the viewer can see a progression through the various stages of student art development from the kindergarten through the senior high school. The work to be displayed in the exhibit is chosen by the faculties of the various elementary and secondary schools in the district. All teachers submit portfolios and craftwork examples of their students' work collected during the previous school year. Each school principal appoints a committee of six to eight teachers to act as a screening committee for the work which will be submitted for display. All work to be displayed must be entirely creative work—copied work of any kind is rejected.

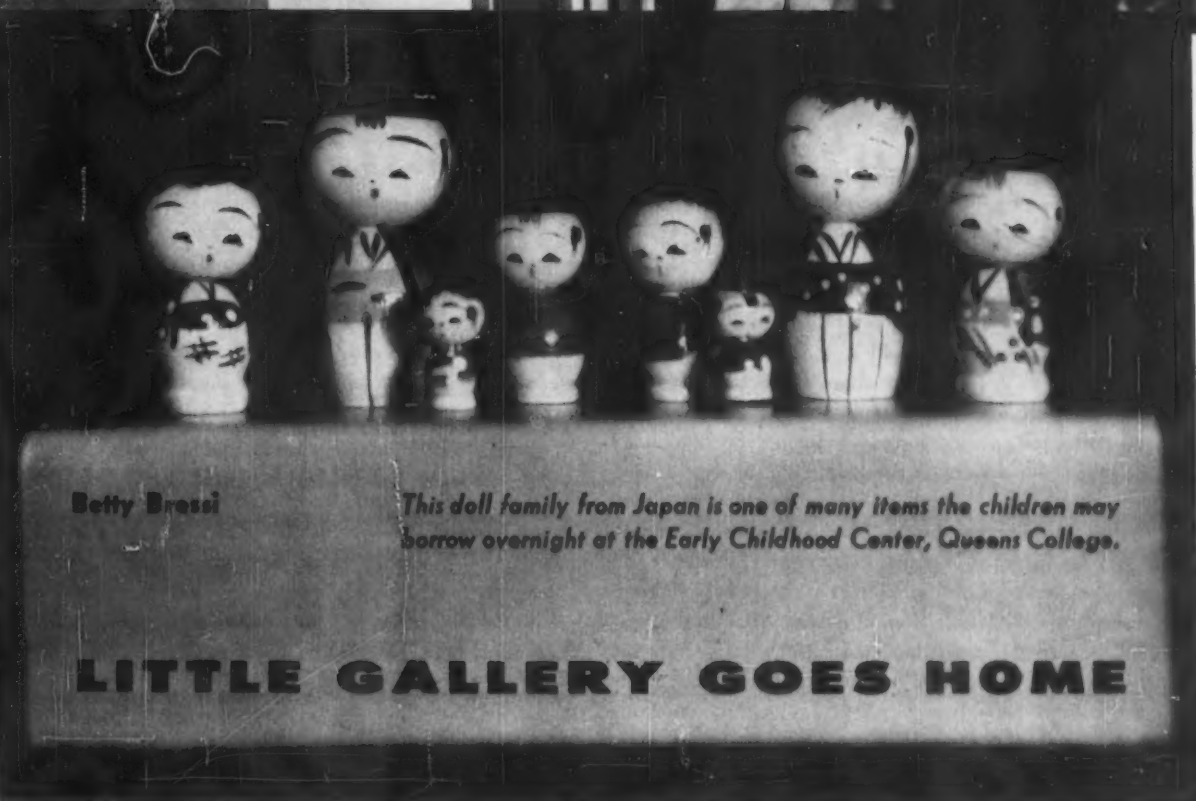
A preview scheduled each year on the opening evening of the exhibition affords an opportunity for parents, teachers, and students to meet and view the show together. This is a gala community event. Attendance ranges from infants carried in arms, to oldsters who are grandparents of the youngsters who are exhibiting. Among other viewers are the press, administrators from neighboring school districts, art instructors of all levels from secondary schools to colleges and universities, and representatives of the major national art material manufacturers. Following the preview, the exhibition remains in the galleries for a month. During this period of time arrangements are made for schools to send groups of students to view the exhibition. School buses are chartered so those students who are located at some distance can conveniently visit the exhibit. The School and Community Art Exhibit has proven to be both an artistic and educational success. The Richmond Schools held the Elementary Art Show in the Richmond Art Center in February and the Secondary Art Show will be held there in September.

Harry Abbot Donlevy supervises art education in Richmond, California; is former secretary, Pacific Arts Association.



Below, the exhibitions are installed by the museum staff.

PHOTO BY BETTY BRASSI



Timmy rushed into the office which was serving as the Little Gallery to select his art object to take home on an overnight loan. His nine-year-old brother who was close behind did not have to wait long for the selection to be made as Timmy had been in the Little Gallery earlier that day to look over the collection to make his choice. His frequent trips down the hall to peek at the collection may have been his way of making sure that "The Toad" was there and really reserved for him. This was Timmy's choice that day: a Japanese wood carving of a toad, a lightweight object with a beautiful pattern. As "The Toad" was placed in the carrying home case, it was noted that it had a small chip and there was a short discussion as to whether or not the object should be repaired and therefore result in a delay in the youngster's borrowing it. Timmy's disappointment at this development was obvious, so the loan was arranged. His brother tried to reassure the adult in charge about the care that Tim would take of the reproduction and volunteered the information that when his brother signed out an art object for home use "He didn't play with them; he puts them under his pillow."

The point of recounting this incident is that it brought out very well how one five-year-old responded to art objects. Some of the other children who had borrowed reproductions for home use were reported to have spent time showing them to family and neighbors, incorporating them in play, handling and examining them, asking mother to use them as centerpieces at supper, or finding some place of honor on which to display them such as the top of the television set. Timmy found his own way of enjoying his part-time possession. "The Toad" deserved a special place reserved for

precious things; it was sheltered under his pillow and enjoyed the whole night through. Perhaps as he slept his fingers grasped the carving and perhaps this once, the favorite six-shooter was dislodged from the special place. This information about Tim's response to the collection seemed to give evidence to the fact that although some young children are nonverbal in their response, deep meanings may be placed on their experiences in handling and in possessing temporarily if not permanently, an art object.

Several weeks before the above mentioned incident, a collection of art objects, all three-dimensional, authentic reproductions, were purchased from the Brooklyn Museum. They represented the beginnings of a collection for children's use at the Early Childhood Center of Queens College. Altogether last spring, nine items were purchased from an extensive collection available at the Brooklyn Museum. It appeared that a school program that was brimming over with science equipment, musical activities, play and art materials needed to be balanced with some experiences which could be enjoyed largely on esthetic grounds. A way needed to be found to enlarge children's horizons in the visual world and to introduce them to forms that would come under the heading of art objects.

The plan was for the objects to be available for actual handling by the children. The reproductions selected were: from Japan, wood carvings of a toad, tortoise, war horse, doll family, and a papier-mâché bull; from Sweden, a wooden rooster and horse; from Syria, a metal horse and rooster. All were of sizes easily handled and stored, durable (except for the papier-mâché bull), interesting in color,

texture and subject. They were representative of art forms of different cultures known to appeal to children.

Since the major objective was that the children themselves indicate what they were ready for, the reproductions were arranged on a desk which was easily and frequently seen by the children as they entered or left the office area to see the nurse, to say hello to office staff, to request thumb-tacks, etc. It was interesting to observe that some children noticed the objects immediately and some, who apparently saw the collection, passed it by without a second glance. Among those who responded the usual reaction was to pick up the objects, examine them minutely, turning them over and feeling the texture of the surfaces. Some children when they completed the viewing, arranged the items on the desk top. Vanessa, a five-year-old, offered the comment: "These are for decorating." Only a small number of children, two or three, wanted to know where the objects came from or what they were called. The others appeared to accept them without question.

After a week of this exploration, it was suggested that if children wished to borrow the art objects for use in their classrooms for a day or week, the items were available. This suggestion did not bring much of a response and although the reason was not clear at this stage of the project, it became so later. So the casual viewing continued in the Little Gallery. One day as they were leaving, Debbie literally dragged her mother in to show her the collection. Then later, other parents began to stop in and one could see that a few of them were beginning to think in terms of birthday and Christmas gifts. It was interesting to note that invariably the adults who viewed the objects had the desire, too, to pick them up and handle them.

A pattern began to evolve about the way in which the children were reacting. It was in an individual manner entirely. This initial response of the children of the center gave a clue as to how art objects could be presented to that group of children at a particular stage of their development. It was arranged that the use of the reproductions be handled on an individual basis for the most part. Thus the home loan system was set up. The procedure followed was for the children who so wished, to sign up for the object they selected for overnight use at home. Sturdy manila envelopes were the carrying cases and these were labeled with the name of the object. The youngsters enjoyed seeing their names recorded on cards which were used to keep track of who had what. Needless to say, such young children contrived many ways to manipulate the carrying cases and frequent replacements became the order of the day. The art objects themselves, survived the homeward bound walking, bus or car trip along with the curiosity of baby brother or sister. It was expected, however, that some wear and tear would be inevitable and repair or replacement was planned for. Thus the home loan service became a regular feature of the school program.

As was referred to above, when handling the objects, the youngsters were not especially interested in using them with

others. Their failure to accept the invitation to borrow them for use in the classroom was not understood as an indication that the children did not immediately relate the forms to group activity. It appeared that the enjoyment of seeing and handling the reproductions was a personal and individual experience. This in part may be because of the age level of the children involved; social participation was a skill they were not yet fully able to handle. But then there is another explanation. It is that an art experience, whether of a doing or enjoying nature, needs to be considered as a personal thing. Any art materials, whether they are ones to use oneself or are reproductions of other people, have their values in the meaning which the individual can place upon them. One needs to relate the materials and objects to one's own understandings.

As the child views and handles the art objects, his sensory perception and imagination are functioning; he sees the



A child inspects doll family from Japan in Little Gallery.

object from his own point of view. What appeals to him about it may be the size, color, shape, texture, idea it represents, or any combination of these aspects of the object. We must consider, too, that children who live in a "don't touch" world may bring a quality of reticence to their approaches to art forms. What better opportunity is there for schools to open children's eyes, minds and hands to the world of visual beauty, than to give them a chance to own for a few minutes, hours or days, art objects? Perhaps instead of a bag of candy at holiday parties, children could be given one of the available, inexpensive reproductions to take home as their very own.

Betty Bressi is currently on a leave of absence from the Queens College Early Childhood Center, and is a graduate student at Teachers College, Columbia University this year.



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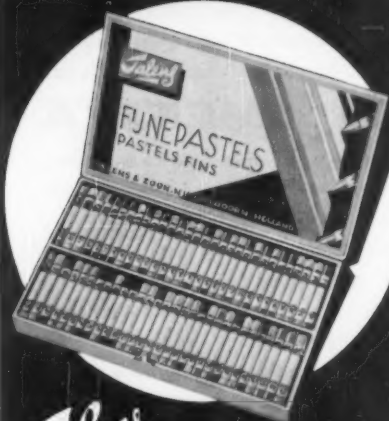
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COURTESY METROPOLITAN MUSEUM OF ART, GIFT OF MRS. FRANK B. PORTER, 1922

Prisoners from the Front, oil on canvas by Winslow Homer, painted in 1866. Collection of the Metropolitan Museum of Art.

WINSLOW HOMER, ARTIST TO AMERICA

Winslow Homer found art in the rugged commonplace American subject, and endeared himself to America. In the words of a critic, he chose what was least pictorial—and treated it as if it was pictorial.

Evarts Erickson

Probably no other artist in America can lay such a unique claim to our affection as Winslow Homer. Even people who know nothing of art will nod with recognition at his name or glow with approval over one of his paintings. Why is this? Probably because Homer—as no other artist has done before or since—mirrored certain qualities in our national life and character. He speaks in terms we understand and shows us a side of ourselves which we admire and even love.

Winslow Homer is a commodity we find it difficult to export. Although we recognize him as pre-eminent among

our "old masters," Europeans look on him with reserved politeness. He is too American for them—as curious a phenomenon as our passion for corn-on-the-cob. Although he went abroad several times, outside influences on his art were almost nil. He was self-taught and strong-minded, and from the beginning he asked that the public meet him on his own terms. Homer never had much trouble with the public, but the critics gave him a little trouble. In the second half of the nineteenth century, they not only demanded a slick "finished quality" of an artist. They also wanted palpable, full-

blown sentiment. And though miscellaneous genre painters and such notable groups as the Hudson River School had tackled the native scene, most sophisticates assumed that this country was still too raw and too ugly for art—the quality of sunlight was too intense, the people were too uncouth—and it was altogether better to paint Roman ruins or breeze-ruffled poplars along the alien Seine, than turn the eye of art upon our homeland. “He is almost barbarously simple,” wrote Henry James of Winslow Homer, “and, to our eye, he is horribly ugly; but there is nevertheless something one likes about him. What is it? For ourselves, it is not his subjects—his barren plank fences; his glaring, bold, blue skies; his big, dreary, vacant lots of meadows; his freckled, straight-haired Yankee urchins; his flat-breasted maidens, suggestive of a dish of rural doughnuts and pie; his calico sun-bonnets; his flannel shirts; his cowhide boots. He has chosen the least pictorial features of the least pictorial range of scenery and civilization; he has resolutely treated them as if they *were* pictorial, as if they were every inch as good as Capri and Tangiers.”

Perhaps Homer escaped contamination in an age of unparalleled artistic decadence in this country because he was a dyed-in-the-wool Yankee who knew what he wanted and wanted to be master of himself. Where most artists painted with cliché-loaded brushes, Homer looked on his world with an absolutely innocent eye; whether he painted children berry-picking or a farm-girl leaning on a hay-rake or Bahaman ships becalmed on a glassy Caribbean, he saw everything as though it were seen for the first time, free of allusion, fresh, and original.

Homer was born in Boston in 1836. He spent two youthful years apprenticed to a lithographer, then became a free-lance magazine illustrator working in the wood engravings that preceded photography. In his late twenties, he began to paint unheroic subjects of the Civil War, as in *Prisoners from the Front*, where the young Union officer and Confederate captives being interrogated reflect the delicate tensions of a moment of confrontation; because Homer ruthlessly subordinated inessential detail to his central effect, critics were later to accuse him of leaving his paintings “unfinished.” The public-at-large admired this painting immensely and another artist might have been tempted to grind out copies. Instead, Homer turned to genre studies of the New England countryside and discovered water color. He was then aged thirty-seven. Most water colors of that day were really tinted drawings and few artists thought it was a serious medium.

The history of water color really begins with Winslow Homer, who first raised this medium to the level of oil. His initial efforts were not too dissimilar from those of his predecessors, except for his bolder, truer color and feeling for outdoor light. Abhorring studio-production, Homer felt that visual truth could be achieved only by painting directly on the spot and in the open air. His charm and style were unmistakable. Perhaps because of his training as an illustrator, he saw his subjects in clear, precise masses that often

formed striking mental images; there was none of the dogged literalism that often marred the work of his contemporaries. Moreover, as Henry James so graciously pointed out, he saw objects “in their envelope of atmosphere.” In his rendition of the effects of sunlight on the object painted, he was an independent pioneer of impressionism.

Most of his work in this early period dealt with the activities of women and children in rural pastimes. Later, they disappeared entirely from his paintings and he devoted himself increasingly to the more elemental themes of man against the sea or man against the wilderness. For the last twenty-five years of his life, Winslow Homer lived on the lonely promontory of Prout’s Neck, Maine, where he died in 1910 at the age of seventy-four. His growth as an artist continued right up to the end, and is particularly evident in paintings he made on his frequent trips to the wilds of the Adirondacks or Quebec, and to Bermuda and the Bahamas. Under the influence of these southern skies, his color attained an astonishing brilliance and transparency. As always, what interested him were externals, the striking visual image and the physical weight and sensation of things, and what poetry he achieved was mostly accidental. His philosophy of art was very simple: “You must wait, and wait patiently until the exceptional, the wonderful effect or aspect comes. Then, if you have enough sense to see it—well, that is all there is to that.”

What finally explains the lasting appeal of Homer to the American public? Perhaps it is that he reminds us of a time before the corruption of cities, when this nation was basically rural and agricultural, or maritime. He was the perfect artist for an optimistic, uncomplicated, and extroverted civilization that was increasingly feeling its power in the world. No subtle psychologist, curiously innocent of sexual suggestion, his work was masculine and vigorous; he was a masterly painter of the purely physical sensation, and all his sensuality was directed toward the leaping trout, toward the line of breaking surf on a rocky shore, toward sparks flying up from a lonely campfire in the wilderness. Painted in a large style, breathing the atmosphere of nature and the outdoors, its emphasis was on hardy individuals working in physical isolation. If we loved these things—and Americans are still a people close enough to the frontier to do so—then we loved Winslow Homer.

Evarts Erickson is a writer with a special interest in art, part of which he acquired by marriage to a fine craftsman and teacher. He has traveled widely, and plans to devote next year to some special research and writing in Mexico.

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organization news

UNITED STATES OFFICE OF EDUCATION

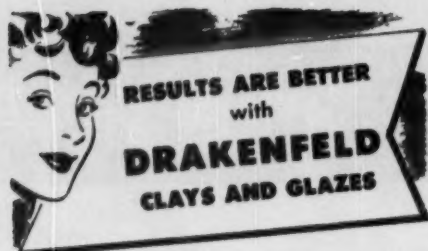
The position of *Specialist in Education for the Fine Arts* is a relatively new position in the Office of Education, being held first from 1949–1952 by Arne Randall now of Texas Technological College. There was no Arts specialist in the Office from 1952 to 1956, after which time Dr. Ralph Beelke held the position until his resignation in 1958 to become the Executive Secretary of the National Art Education Association. Historically, the position has always been occupied by an Art educator, who, by training or interest, also covers the fields of Music and Drama education.

The Office of Education is composed of a group of well-organized educational divisions, each dealing with various segments of the public school and college curriculum. These divisions have specialists who work within certain prescribed subject-matter areas. The *Specialist in Education for the Fine Arts* has his office in the Instruction, Organization and Services Branch of the Division of State and Local School Systems. His work transcends the areas of elementary and secondary and teacher education on a national and international level. Actually, the Specialist must act as a kind of national liaison coordinator among the three art fields. There are many avenues for approaching this work. However, it is most effectively handled by working with and through the executive secretaries, officers, and councils of the national associations of art, music, and drama. Significant contributions also come through the state directors of art and music, city and county art supervisors, general curriculum coordinators, and various personnel within the framework of state departments of education.

For the benefit of those who inquire—"what exactly does a specialist in the arts do?"—a brief résumé of his activities follows: actively represented the arts at five national conferences; keynote speaker for three art association meetings; conducted a series of five workshops in Design; contributed a magazine article to a national magazine and reviewed seven books for the NAEA Journal; co-sponsored the Conference on the International Exchange of Children's Art with the NAEA; and represented the arts in the briefing of many groups of foreign educators. Handling of correspondence, reviewing legislation and research projects fill in the remaining crannies of a day. Tempus fugit.

Mayo Bryce, Specialist, Education in the Fine Arts

This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.



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LETTERS

School Arts Goes to Church. Rev. John T. Hinant, minister of Christian education at the National City Christian Church in Washington, D.C., writes as follows: "Just a note to tell you how much I appreciate School Arts. We are limited by time in doing a great many creative art activities which we would like to do in our church school but because of this are anxious to make the most of the time we have. Your magazine helps us to do this. Incidentally, your editorials are easily worth the cost of the magazine. I find myself looking forward to them and wondering what you'll have to say. They are certainly to the point."

Salaams from Ceylon Miss G. Paulick-puli of Colombo, Ceylon, writes: "My salaams to you personally and also as editor of a magazine that has brought life and brightness to the art program of many a school."

A Scrap About Scraps R. P. Marxhausen of Concordia Teachers College, Seward, Nebraska, writes: "The first page I read is the last with your editorial. They are wonderful. I read 'Spitting at the Moon' to the various faculty members on the staff and they enjoyed it. The one in the February issue on 'Nine Red Stripes' I had to read to all my classes so I was sure they all heard it. Good. I'm going to ditto up sections of it and include it in my various lectures I make to teachers conferences throughout the country—if you don't mind. (We don't)."

"In the recent February issue you had a page (Issues of the Day) devoted to views on scrap materials. I'm not going to pick a fight or take issue with these notable people, but anyway I sat down and wrote my impressions on the whole matter, in case you want to use it in one of your forthcoming issues."

We will do our best to find a place for it.

This Librarian Reads Rose Agree, head librarian at the Forest Road School, Valley Stream, New York, wrote as follows: "I was greatly impressed in the article on art appreciation in the school library. In our school district we take pride in our dynamic art program, which is the result of both independent as well as related activities. As a librarian, I feel that the school library is in the unique position of being able to make a contribution to all phases of the art program." She goes on to tell about some of the books found helpful. Included are House of Four Seasons, by Roger Duvoisin (Lothrop 1956); I Want to Paint My Bathroom Blue, by Ruth Krauss (Harper 1956); Treasures to See, by Leonard Weisgard (Harcourt 1956); A Apple Pie, and Under the Window, by Kate Greenaway (Warne n.d.); Cecily G and the 9 Monkeys, by H. A. Rey (Houghton 1942); and Curious George, by H. A. Rey (Houghton 1941).

Thank you very much for sharing your ideas.

Julia Schwartz

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

JUNIOR MUSEUM TEEN-AGE ART CLASS

"I think what we do in the Museum class is important for we should use our imaginations more. I like working out my own ideas in colors, shapes and textures. This work is important since I probably would not do it by myself. I have never done it in school either." "I like it . . . to be able to put down on paper, for example, the things I see, with every detail apparent even though I haven't drawn them in. I like being able to draw things in several different ways. I learn to see the way people walk, stand, move, sit and talk in school and elsewhere." "Everyone has a chance to show his conceptions of different things. You don't feel like you *have* to do everything just *right*. This class spurs one's own imagination and keeps you going. I like to work with the others. We criticize each other and exchange ideas." "When we think for ourselves that's when art comes . . . learning to mix colors and working out the way it looks to us. It's fun to put work into art. We learn the meaning of art."

The comments quoted indicate some of the important

beginning teacher

values teen-agers are deriving from participating in the Saturday class provided for them by the Tallahassee Junior Museum. These work sessions offer unusual opportunities for adolescents to explore broadly and deeply various aspects of the visual arts. The contacts with other such interested age mates under the guidance of competent art teachers serve a tremendous stimulus to real involvement in the creative arts. An abiding interest in the arts is being fostered. This is vital since among the teen-agers found in the Junior Museum art class are those having special aptitudes in such other fields as music, science, mathematics, languages and/or the social sciences. By drawing upon the resources of the locality the Tallahassee Junior Museum program in art education is being developed in such a way as to make a unique contribution to the education of the youth of the area. The program as such actually augments and richly supplements the work of the schools and other agencies of the community.

Credits to Fred Fagnant, teacher, the school coordinator, Kay Nunez, and Madalene Sawyer, director of the Museum.

Contour drawing, left, and unfinished self-portrait, right, by students of the teen-age art class, Tallahassee junior museum.





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NEW: "What's In a Neighborhood" (82 fr.) produced by Ohio Art Educators. \$7.50.

RECENT ADDITIONS

20th International Ceramic Exhibit 1958 (60 slides)
Mexico, old and new (90) photographed, arranged and annotated by Charles M. Robertson, President, National Art Education Association, and Professor of Art Education, Pratt Institute.
Child Art in the U.S.A., grades 1-8 (150).

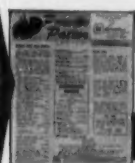
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ITEMS OF INTEREST *Continued*

Scholarships The Rochester Institute of Technology is awarding two scholarships of \$500 each to entering and qualified students in the School of Art and Design. In addition, six scholarships are to be awarded to entering students in the School for American Craftsmen at RIT; three will be for \$500 each and three for \$300 each. For complete details please write Chairman, Art Division, RIT, 65 Plymouth Avenue, South Rochester, New York.



Donell S. Rasmussen

Sales Representative Binney & Smith Inc. announce the appointment of a new sales representative in their Western Division. Mr. Donell S. Rasmussen will represent the Binney & Smith Inc. line of educational and commercial art supplies in Utah, Montana, Idaho, Western Wyoming and Elko, Nevada. He was born in Murray, Utah and attended the University of Utah. Prior to joining Binney & Smith Inc., he was with the Massachusetts Mutual Life Insurance Company. Mr. Rasmussen lives in Midvale, Utah with his wife, Geniel, and their three sons.

Sketching For those planning to do some sketching this summer, a booklet published by Venus Pen & Pencil Corp. offers much helpful information. Entitled Sketching with Venus Pencils, the twenty-four pages in the booklet describe and illustrate, with sketches by Harry W. Jacobs, methods of drawing a variety of objects and scenes under different conditions of lighting. In addition, it gives examples of practice strokes and in other ways guides you through progressive stages of sketching trees, fences, sheds, homes, street scenes, boats, interiors and other everyday places and objects. For your copy of Sketching with Venus Pencils, please send twenty-five cents to Venus Pen & Pencil Corporation, Lewisburg, Tennessee.

SAY YOU SAW IT IN SCHOOL ARTS

ART FILMS

In recent years the exciting growth of crafts in public schools and adult education programs has resulted in a parallel growth of films on crafts. These range from a history of the craft to the how to do it film. Each time I see a new one I have high hopes that we will find one that has surpassed the gauge of craft films, "Craftsmanship in Clay." As of this spring I have not seen one that supplies the basic elements of ceramics as well as the six films which come under this name.

Each of these films handles a major technique in ten minutes of sound and color or black and white. This breakdown makes the series adaptable to most age and experience levels. In simple slab methods we are well and thoroughly taken from wedging and rolling out the slab to a finished flower container and tile. These basic forms and techniques will set beginners on the way to a sound ceramic product. The quality of this film is such that I feel that it would be a great help if many "advanced" workers in ceramics spent a few minutes restudying this often misused technique.

You can build up from here in any way that you wish; on to glazing and firing, mold-making, decoration or throwing. This allows the maximum use of the various techniques of ceramics in the order that you and the teacher feel they should be done. As a testimonial to their quality, no one has produced any better and they have been used by many organizations with success. These films are produced and distributed by the Audio-Visual Center, Indiana University, Bloomington, Indiana, where they can be obtained on a rental or purchase basis. To me, it is enough recommendation of any audio-visual product that it is made by the Audio-Visual Center. They are topflight.

Thomas Larkin, who reviews art films for our readers, is assistant professor of art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Edmund B. Feldman

Dr. Edmund B. Feldman is coordinator for the art education program at Carnegie Institute of Technology, Pittsburgh.

John Cataldo has written an unusual book on lettering which deserves very wide attention, and will, I believe, receive it. **Lettering: A Guide for Teachers** (published by Davis Press, Worcester, 1958), Price \$6.00. The book is noteworthy because it stresses not only the knowledge and discipline which lettering, calligraphy and typography call for, but also because it presents lettering as an *expressive* art. It is not simply a matter of mastering an alphabet or choosing among alphabets the one which seems appropriate to a certain poster or advertising layout. Cataldo shows the student how to go about designing his own letters, how to approach a letter as one would a picture, as an abstract design, and also as the expression of an idea. His conception of "letter-play" as a search for form seems to me a valuable one. The need for precision and control, which is surely necessary if the student is to make any progress in the art, is not presented so as to dominate the equally forceful need to affect the content of symbolic communication through the art of design. The book summarizes a course of study in lettering which has been used in a program for the education of art teachers but would also be adaptable, it seems to me, in a good high school program. The final phase of the course, which deals with an analysis of the quality and effectiveness of communications problems, could make a good contribution to our understanding of the visual and symbolic environment. This is the part of art education which has to do with our becoming visually literate; some persons may incidentally become highly skilled as calligraphers and designers as a result of the kind of instruction in lettering which Cataldo advocates. I am inclined to think there is also a considerable element of liberal education here. The book is an important contribution—one which teachers and libraries ought to possess.

Pauline Johnson's **Creating With Paper** (published by University of Washington Press, Seattle 5, Washington, 1958), Price \$6.50, has already had a large sale and a well-deserved one. Beginning with an eloquent essay by Trevor Thomas, the volume very handsomely presents photographs of common paper objects as they satisfy the purely utilitarian or religious, or entertainment needs of people all over the world. Then the author clearly presents the basic cuts and folds and pleats and crumples and the typical results you get with them. In a highly illustrated book like this one there are some products which will be imitated; there are a few patterns. I think the wise teacher will know how to use them. The medium cannot be presented without some fairly specific directions, but the general tone of the book is adventurous. It is a medium, like so

new teaching aids

many, which can be used at the level of play, or at a decorative level, or at the level of serious sculpture. A superb cardboard construction by Picasso makes the latter point. The illustrations toward the back of the book, of flat and three-dimensional work by children, will be suggestive to many teachers. Incidentally, the children's work shows some torn paper examples and these seem less "slick" than some of the more professional things. It would be well to remember that the effectiveness of children's art products, as well as those of a master like Picasso, is due to the trace of an *organic* contact with industrial materials. Paper is an industrial material, plentiful and cheap because of machines; we like to see the nonmechanical edge and the nonmechanical curve in paper. The other things appear too impersonal. This is a beautiful book; you will want to own it.

Surely Edward Winter is one of the outstanding artist-craftsmen working in the difficult medium of enamel on metal. Now Watson-Guption has published a book by Mr. Winter, **Enamel Art on Metals**, 1958, Price \$9.75. The book contains a thorough technical exposition along with numerous photographs of work in the medium and products by Mr. Winter and his students. Because he has access to industrial facilities in the Cleveland area, Winter has had ample opportunity to experiment, particularly with large-scale vitreous enamel surfaces. He has extended the medium so that it has truly painterly possibilities at the same time that it retains the permanence and special decorative effects of enamel. The artist's work is in the collection of several museums and he also produces for retail sale through department stores and other outlets. Since this volume does display Mr. Winter's work extensively, and since many of the objects have ambitions beyond those of ash trays, enameled jewelry and the like, the work calls for criticism on the same basis as major pictorial efforts. And here, I feel, the technical achievement outdistances the esthetic. There is a problem here which relates to all of the crafts in education. The mastery of technique must proceed *pari passu* with mastery of expression in that technique.

Mr. Winter has shown us how enamel on metal can be a major artistic medium and he offers us a treatise on enamel technique along with a full sampling of his own work in the medium. It is to be hoped that artists and teachers will further extend the formal and expressive range of enamel, and if they do, Edward Winter's decorative achievement will surely have been an inspiration.

Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 196 Printers Building, Worcester 8, Massachusetts.

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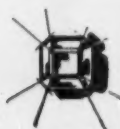
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Alice A. D. Baumgarner

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

As we survey our students' immediate needs we agree that we need an educational materials laboratory, where students may immerse themselves in the possibilities of all the various kinds of materials which are used or which may be used with elementary grade children, four years through the twelfth year. Now since I am the one, logically, to take on the setting up of this work space, I need your assistance so very much! We shall be able to use our own red clay, driftwood and many other such things found in our woods, shores and fields. So we want this course to do many things—perhaps we are too ambitious!

We want to give the Students, who will be going into teaching September, 1960, opportunities to know the possibilities of many different hand work materials, to enjoy the use of them, themselves—in a sense to free themselves a little in the area of creativity. This is a liberal arts college so they are here for four years. Beginning next year we shall make the laboratory a center of interest for anyone whether Freshman or Junior or any other year. Our goals are: (1) to encourage them to make suggestions as to the uses of these materials with children; (2) to develop their suggestions with a small group of children in the community near the college on Saturday mornings.

Besides the preparation of materials, the organization of such materials (cabinets for tools and all else) we shall insist upon wide shelves for the display of work or places for leaving partially completed projects. We feel the "cleaning up" process is important for teachers to understand and to accomplish. Children must be adept at this, too, and I know there are ways of making this last part of the experience acceptable—even fun! Does the over-all plan sound realistic? Wisconsin

You seem to have your problem fairly well solved. You may be interested in seeing the plans which Frederick Schmidt prepared and initiated for a combined area for art, home-making and shop at Ball University. This was published in 1944. There are many outstanding books prepared by architects from which you might glean ideas. Your state library would be able to furnish you a list of such books. Consider having work space cover storage area so the floor serves two purposes. What kind of space will be necessary for working toward your goals? You may consider this from the point of view of areas for work or a general all-purpose room where you would be scheduling the use of materials. How would your goal be met better, by having

an area for clay, an area for weaving, a place where students could be painting, a work bench where carving, or enameling or other work in metal might be carried on for simultaneous use, or would you feel that the needs of your students could be better served by having all members of the group work in the same material at the same time? Your decision on this will make a great deal of difference in the number of square feet for which you must plan.

You may find it advantageous to plan with other members of the faculty regarding the type of program to be housed in this new room. Then you will need to sit with yourself, list the types of experiences, the kinds of materials and tools for these experiences and follow this through with a consideration of the most convenient housing for these tools and for work in process. This seems the logical order. Help on lists for tools and materials will be found in any good book on art education and in any good book that deals with process.

Will all of your students have some scheduled time in the lab and then be free to spend time of their own choice? This double use seems highly desirable and leads into the next facet of your problem. In emphasizing the importance of or the variety in local materials it is most essential that students themselves seek out and collect and organize. The actual process of looking for materials of many kinds in likely and unlikely places is much more meaningful than for the student to be surrounded by the best and the most. In connection with this you may want to have the students develop a resource file in their home community. The person who is unfamiliar with the use of art materials is not prepared to philosophize about their value or their use. Do you plan to have a reference center as a part of your room organization? Students will need to do a lot of reading.

Your over-all plan sounds realistic. It sounds most exciting and challenging. It is one that cannot be solved entirely before it is initiated. As you work this through your first year and evaluate it with students and faculty you will be prepared for change and for revisions. Perhaps you will want to further the development of your ideas by having the students work with parents of your community groups. This is one of the phases of the school problem which teachers in-service must deal with. Do let us know how this develops! Many people in the field of art education will be much interested in knowing about your plan. Perhaps you are keeping an account of the developments so that you could share this with the readers of School Arts.

Rationalitis

EDITORIAL



Rationalitis is a word that doesn't appear in the dictionary. I made it up myself. It is a disease of mind and spirit. It comes from the word rationalize, which the psychologist defines as the adoption of what may seem to be a plausible explanation for an action or attitude—when the real motive is something that one may not admit even to himself. In other words, it is a comfortable way for a fellow to think. Rationalitis tells us that we might catch a cold if we try to fix the roof while it rains, and that the hole doesn't need fixing while the sun shines. It is a way of putting off until tomorrow what you

know darn well you are not going to do tomorrow if you can get out of it. It is a comfortable way to think. We can see right through a child who has this ailment, but it is not one of the children's diseases. Adults have it, too. Even teachers. The symptoms of Rationalitis are easy enough to detect. When faced with the prospect of doing something one is afraid of doing, or doesn't want to do, or maybe is too lazy to do, the Rationalitis victim says "I can't do it."

Thus, we have people who say they can't cook, can't sew, can't draw, and so on; when in reality they haven't given it a fair try. The word "can't" is so very final that it could be properly used only by a dead man after he had exhausted all of his resources in a lifetime of labor to do it. You can tell pretty much by the things people say whether they have Rationalitis. "Let somebody else stick his neck out." "Let's put it off until tomorrow—or next year." "My children are not creative." "I am not talented." "There isn't time." "Other things are more important." "It is too messy." "We don't have equipment for that." "Our supplies are too limited." "The school day is too short." "It takes too much out of you." "I don't feel like it." "I don't have imagination." "I am not creative." The excuses some people give for not doing creative things are often very good examples of creativity in themselves.

At least we could be honest with ourselves, and others, and admit that we are scared to death to try it, or that we are trying to get by with the least effort in our teaching. Rationalitis is comfortable thinking. The ultimate in comfort would be a full stomach, a tilt-back chair, no shoes, soft lights, our favorite television show—sound slumber. Sleep

is the absolute in comfort. Rationalitis is a form of unconsciousness. There is no such thing as comfortable thinking, for that is no thinking at all. What thinking person could really be comfortable when the snow needs to be shoveled, the grass needs to be cut, the clutter in the garage needs to be removed, the city shows the scars of poor planning, the countryside is beset by commercialization, Mr. Dulles is sick, and the world seems to be going to pot?

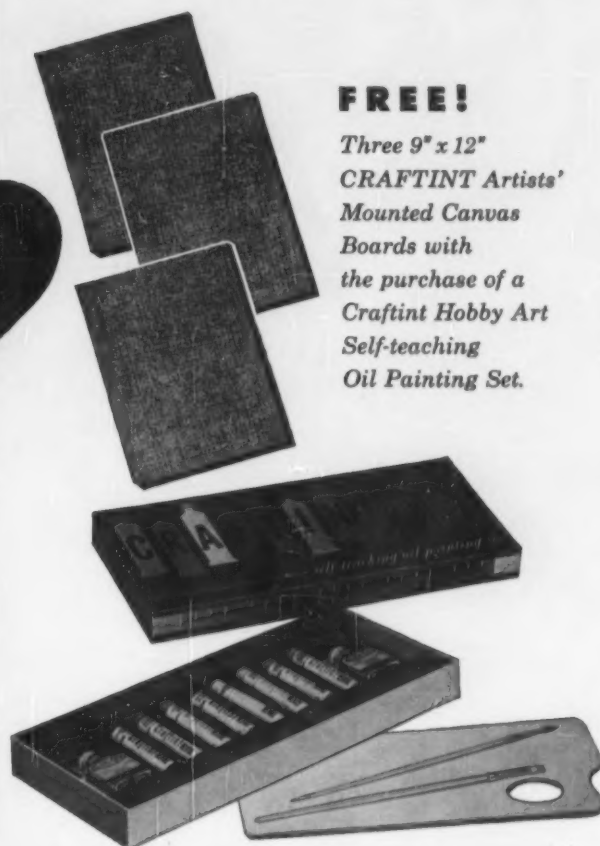
We teachers know darn well what some of the things are that make it difficult for us to teach. Why don't we speak out? We could rationalize that some of these things will be improved in another hundred years without much effort on our part. Indeed they will, but we won't know it. Those of us who teach art, and see so much that is anti-art all around us should speak up, even if we must be anti-social in the process. How many of us really stick our necks out for better community planning where we live? How many write to a publisher when he comes out with an offensive book? How many tell art materials firms when they make a slip and promote something that is professionally unsound? How many continue to object to numbers sets, prepared molds, patterns, and all sorts of stereotyped devices that nullify good art teaching? How many speak out against noncreative coloring books as educational tools in the elementary grades, or the use of patterns in industrial arts? How many take the time to tell a publisher, a manufacturer, or a fellow teacher when he does something that is good and professionally sound? We should recognize the good things, too.

Rationalitis is anti-progress, anti-God, anti-man. It keeps one from taking a definite stand on anything. It is a kind of jellyfish philosophy, mixed liberally with water. Water is more adaptable than jellyfish, for it can take the exact shape of the vessel which holds it. All progress grows out of discontent with things as they are: discomfort, disgust, displeasure, dissatisfaction, disease. Rationalitis may give one a comfortable life in a world of rose-colored glasses and a society of intoxicated jellyfish. Perhaps that is death, not life, and that Rationalitis really provides a comfortable way for a person to die and be buried with a pillow in his casket. Maybe all of us had better have a checkup and look over our symptoms. Are we really honest with ourselves, professionally honest, or who's kidding whom? Maybe we are really dead and don't know it.

D. Kenneth Dinebrenner

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